ELLE
CANADA

APRIL 2023

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COSMETICS

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& BEAUTY**
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FOR THE SPRING
AND SUMMER
SEASONS

THE YEAR *of* ZENDAYA

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ON THE COVER

Zendaya is wearing a suit by Alexandre Vauthier, a top by Aisling Camps, earrings by Jennifer Fisher and her own ring. **Photographer** Micaiah Carter **Stylist** Law Roach **Makeup artist** Sheika Daley **Hairstylist** Antoinette Hill

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PHOTOGRAPHER, ANDRÉANNE GAUTHIER; STYLIST, LAURA MALISAN; MAKEUP ARTIST, VIRGINIE VANDELAC. S. BANFORD IS WEARING A BLOUSE BY THEORY (AT HOLT RENFREW) AND JEANS AND JEWELLERY (HER OWN).

REVENGE OF THE BIMBO

FEMALE CELEBRITIES are taking back control of their narratives, stating loud and clear that the industry has humiliated them, used them and broken them—and that they've had enough. They've been setting the record straight—for themselves and for others who will come after them.

Many women in the entertainment industry—from Pamela Anderson to Megan Fox to Millie Bobby Brown to Britney Spears—are speaking out about how hypersexualization has affected the course of their careers. Emily Ratajkowski wrote a collection of essays entitled *My Body* in which she denounces an entire industry for its exploitation of women's bodies while admitting to having participated blithely. "I will proclaim all of my mistakes and contradictions, for all the women who cannot do so, for all the women we've called muses without learning their names, whose silence we mistook for consent," she writes. "I stood on their shoulders to get here." Through her book, we discover a very intelligent woman who is reappropriating her body, even if she always considered exposing that body a way to seize power.

Madonna is also claiming this power. For those who criticized her appearance at this year's Grammy Awards, the 64-year-old posted this message on her Instagram account: "I have never apologized for any of the creative choices I have made or the way that I look or dress, and I'm not going to start. I have been degraded by the media since the beginning of my career, but I understand that this is all a test, and I am happy to do the trail-blazing so that all the women behind me can have an easier time in the years to come." Go, Madonna, go!

In the Netflix documentary *Pamela: A Love Story*, 55-year-old Anderson, who has endured misogynistic comments from late-night-talk-show hosts and received criticism of her physical appearance for years, takes full responsibility for her decisions. "I'm not a victim, and I'm not the damsel in distress," she told *Variety* magazine earlier this year. "I've made my choices in my life. Some, obviously, were made for me, but I've always been able to find myself again. And it's created a strong person and a strong parent." Through this project, the Canadian actor put her career, her image and her ideas into perspective—and changed our perception of her at the same time.

These women, who have been abused by the media and their respective industries, are courageous. Whether they are publishing a book, the subject of a documentary, posting on Instagram or confiding to a journalist in the pages of a magazine, let's finally give them the credit they deserve. Amplifying their voices is just one of the ways we can do them justice and move forward in the right direction. ■

Sophie Banford, *publisher* *@sophiebanford*

April

What's on the ELLE editors' radar right now.

SPA DAZE

Create your own Nordic-spa-inspired moments at home this spring with Bastua, a limited-edition collaboration between **IKEA** and Finnish design house **MARIMEKKO** featuring four exclusive prints in multiple colourways. "The collaboration encapsulates the sensations of endless summers and the simple and aesthetic beauty of Nordic nature," said Henrik Most, creative leader at IKEA, in a statement. Available from March 1 in-store and online, the colourful 25-piece collection includes birch furnishings, robes, totes and towels, melamine trays, glassware and more. ikea.ca

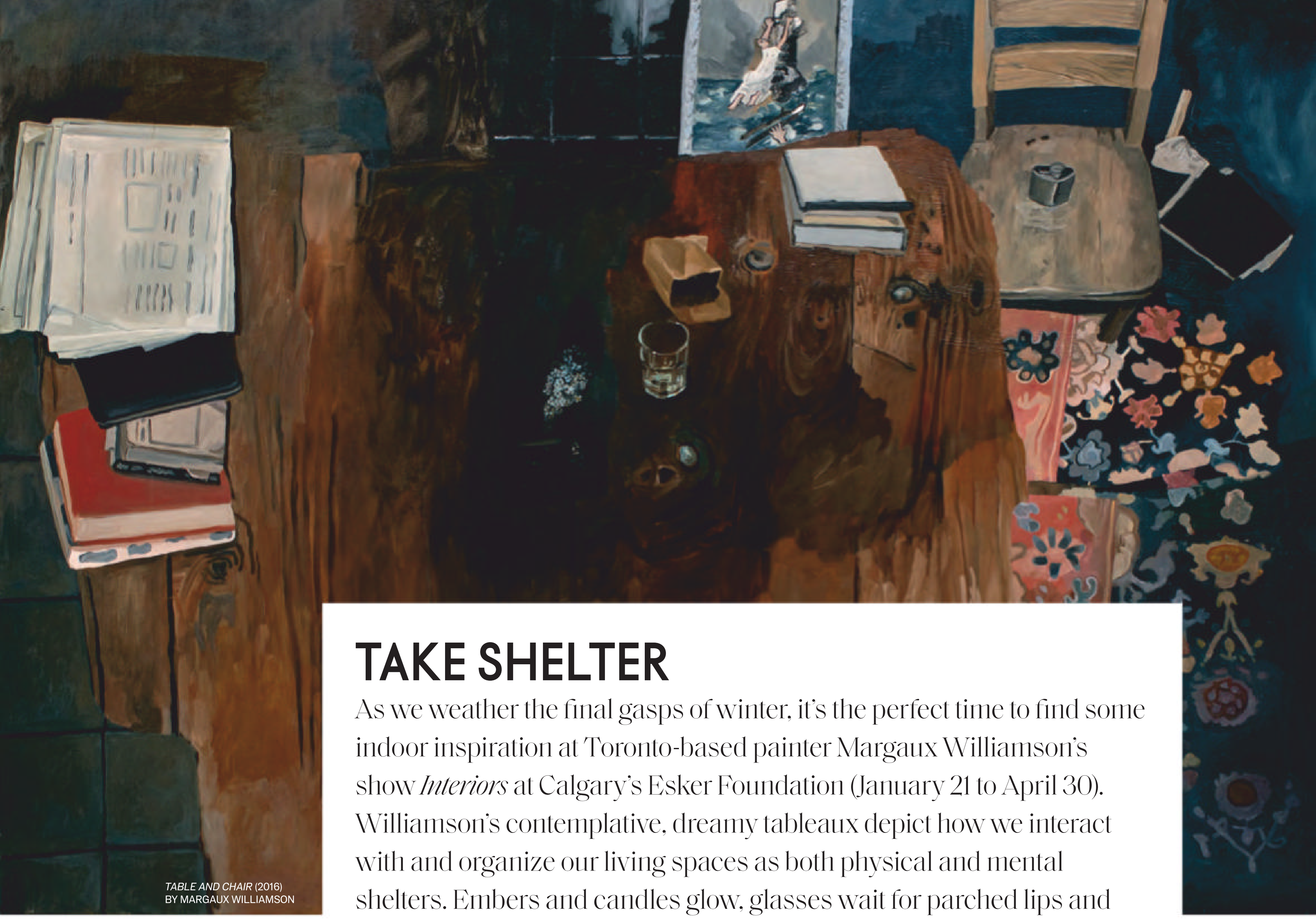

TABLE AND CHAIR (2016)
BY MARGAUX WILLIAMSON

TAKE SHELTER

As we weather the final gasps of winter, it's the perfect time to find some indoor inspiration at Toronto-based painter Margaux Williamson's show *Interiors* at Calgary's Esker Foundation (January 21 to April 30). Williamson's contemplative, dreamy tableaux depict how we interact with and organize our living spaces as both physical and mental shelters. Embers and candles glow, glasses wait for parched lips and phones and laptops sit at the ready for procrastination or productivity—the line between which is sometimes very fine. eskerfoundation.com

TEXT BY CAITLIN AGNEW, THÉO DUPUIS-CARBONNEAU, JOANNA FOX, ROBB JAMIESON & TRUC NGUYEN; PHOTOGRAPHY, COURTESY OF THE BAILEY COLLECTION (*TABLE AND CHAIR* (2016) BY MARGAUX WILLIAMSON, OIL ON CANVAS, 160 X 230 CM), COURTESY OF IKEA & COURTESY OF MEJURI

THE NEW CALGARY MEJURI STORE

New Bijoux

Beloved Canadian jewellery brand **MEJURI** just added a little more sparkle and shine to Montreal and Calgary with the opening of a bricks-and-mortar store in each city. "Even as we expand globally, Canada is our home base," says CEO and co-founder Noura Sakkijha. "The relationships we hold with our community here empower us to continue to deliver new stores and pieces in a country that has always supported us." Both stores—Montreal's on Peel Street, in the heart of the downtown core, and Calgary's at premier mall CF Chinook Centre—are aligned with Mejuri's exquisitely curated aesthetic, with their arched mirrors, neutral tones and pistachio-hued piercing studios, but they also have individual touches that make them special and worth a visit to try pieces on IRL. As Sakkijha so perfectly put it, "Buy the jewellery for your damn self." mejuri.com ➤

GLAMOURPUSS

Ready to burst into spring? **H&M**'s latest collection, Studio S/S23, offers an approachable take on glamour with an avant-garde twist. The eveningwear looks in bright colours and bold silhouettes are designed to make a serious statement, while more casual pieces add a touch of luxe to the everyday. Inspired by a Hollywood-golden-age-meets-modern-day-megastar vibe, the collection also includes a capsule of show-stopping menswear pieces. If you've been looking for a way to turn up the volume on your wardrobe, now you have it. hm.com

M·A·C X RICHARD QUINN

The M·A·C x Richard Quinn collab is a match made in beauty heaven. The young designer—who is based in London, England, and has garnered top honours like the 2017 H&M Design Award and the 2018 Queen Elizabeth II Award for British Design—is known far and wide for his über-colourful prints that marry opulent florals and baroque flourishes with calculated exuberance. Having won the hearts and wardrobes of Beyoncé, Amal Clooney, Lady Gaga and Billy Porter, he is now putting his one-of-a-kind patterns on iconic M·A·C products—including the Stack mascara, the Prep+Prime Fix+ setting spray and an eyeshadow palette—just in time for spring. Never has your beauty kit looked so fierce.

From $29, maccosmetics.ca

RETURN OF THE ANTLER QUEEN

To our nail-biting delight, Showtime's runaway smash hit *Yellowjackets* is returning for a second season (March 24). Online rumours and speculation about this eerily supernatural (and potentially cannibalistic) plane-crash-survival story—stoked by one of the most devoted groups of superfans since *Game of Thrones*—have been rife. This season, newcomers Lauren Ambrose (*Six Feet Under*), Elijah Wood (*Lord of the Rings*) and Simone Kessell (*Obi-Wan Kenobi*) join the already impressive roster of talents, giving viewers more insight as to who survived—and who didn't. And with a third season already confirmed, we know for certain that there's a lot more left to uncover in this deep-woods tale.

I Do!

It was after getting engaged last year that Noémie Vaillancourt, the designer behind Quebec brand Noémiah, began to dream about what she was going to wear for the big day—and question traditional wedding dresses. From there, her Cher Amour collection was conceived, and it offers a range of clothing—including dresses, skirts, blouses and jackets—jewellery and accessories for brides-to-be.

How was your creative process for this range different compared to your usual collections? "I gave myself the luxury of taking my time: a year of research, experimentation and trial and error. It makes all the difference to be able to put a sample aside and come back to it weeks later."

What materials did you work with? "The collection has been cut exclusively in silk (organza, charmeuse, tulle and crepe), a natural, sustainable and biodegradable fibre. I also made some drastic decisions, such as refusing to use zippers, canvas and plastic buttons, which directly affected the silhouettes I'd traced in my sketchbook."

How did you circumvent the fact that wedding dresses are usually intended for a single use? "Thanks to a collaboration with artist Dahlia Milon, who created a range of home dyes especially for Noémiah, you can extend the life of your items by dyeing them afterwards." noemiah.com

A Night to Remember

It's with a heavy heart that we bid adieu to Fortnight, the Canadian lingerie brand that helped reclaim women's undergarments from the male gaze. Founded in Toronto by Christina Remenyi in 2010, Fortnight injected a welcome cool factor into the lingerie space with its comfortable, well-fitting and figure-flattering styles. In a statement released to the Fortnight community earlier this year, Remenyi explained that she was hitting pause on her company to enjoy raising her one-year-old son. "In a world where we are always busy and trends come as quickly as they go, I want to practise the slowness and intention that Fortnight has always stood for," she said. "When the time is right, you will hear from us again." Until then, our underwear drawers just won't be the same.

fortnightlingerie.com ➤

PHOTOGRAPHY, COURTESY OF H&M, KAILEY SCHWERMAN/SHOWTIME (*YELLOWJACKETS*), KELLY JACOB (CHER AMOUR) & COURTESY OF FORTNIGHT

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Oribe Hair Alchemy Strengthening Masque ($85, oribe.com)

PERFECT SCENTS

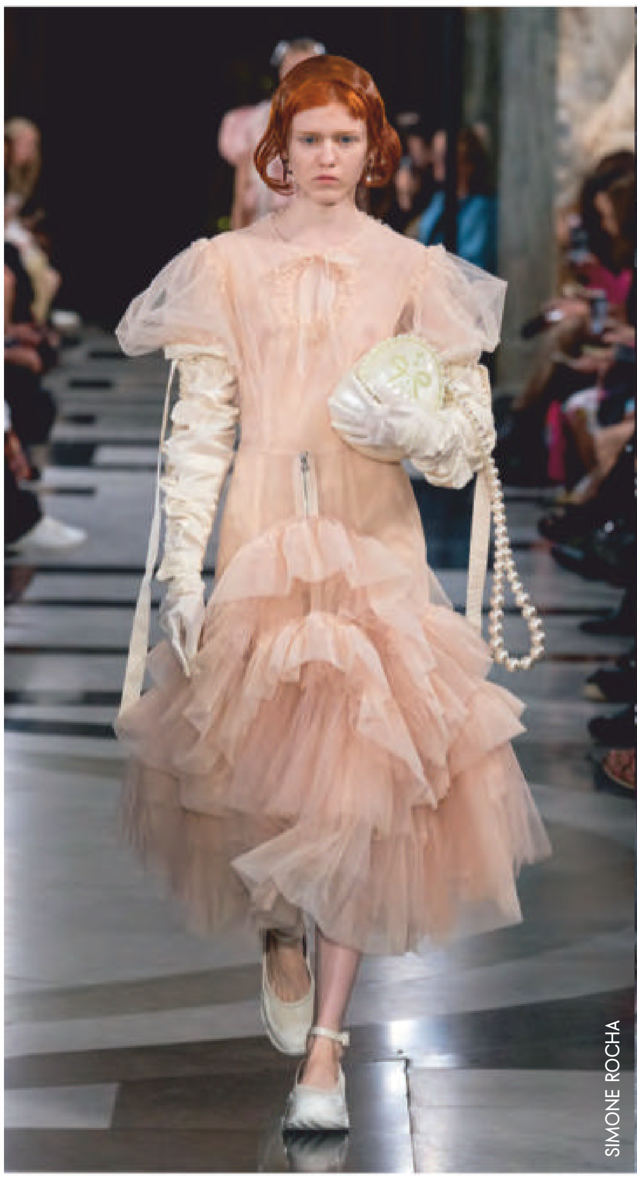
We spend so much time seeking out the perfect smell for our skin, but what about our living spaces? Barnabé Fillion, the top nose at Australian brand Aesop, knows just how important that is and invites us all to transform our homes into well-scented sanctuaries with his three luxe incenses, each of which features herbaceous and spicy notes and bears the name of a Japanese writer: Sarashina (sandalwood, clove and cinnamon), Murasaki (hinoki, cinnamon and clove) and Kagerou (vetiver, igusa and sandalwood). To please the eye while elevating our olfactory experience, the brand collaborated with Vogel Studio on the design of this elegant copper incense holder.

Aesop Aromatique Incense ($53 for 33 sticks) and Bronze Incense Holder ($200) aesop.com

TGIF

Toronto-based Nigerian-Canadian musician **DEBBY FRIDAY**'s highly anticipated debut album, *Good Luck* (out on March 24), combines the edgy electronic sounds she's known for with rollicking, dreamlike trip hop. Her music has always been informed by a punk sensibility that can verge on industrial, and what's remarkably clear with *Good Luck* is that Friday can mix abrasive tones with pop melodies to create a balance that's absolute perfection. debbyfriday.com ■

PHOTOGRAPHY, KATRIN BRAGA (D. FRIDAY)



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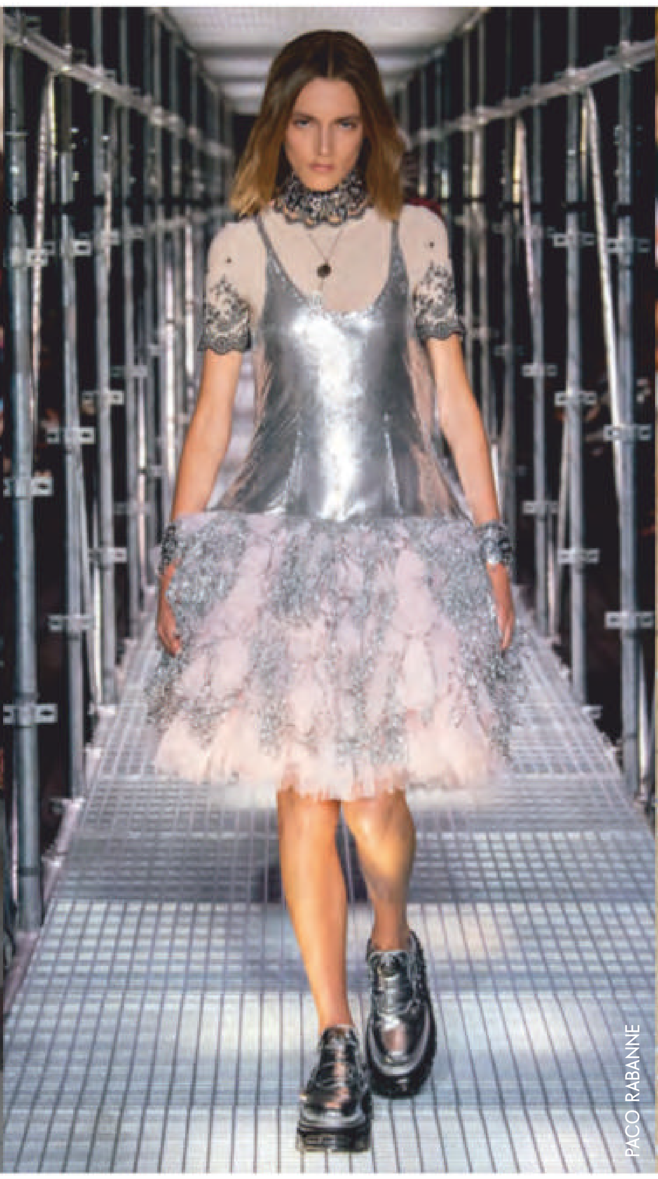

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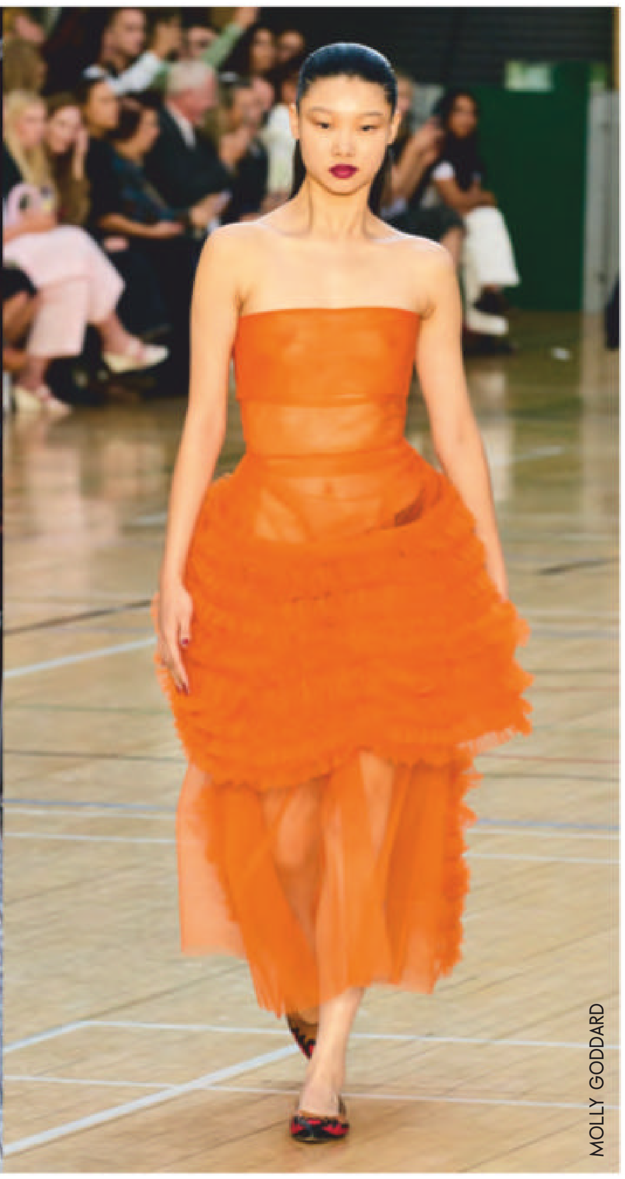


MOLLY GODDARD

ON POINT

Ballet-inspired pieces set the stage for spring.

By CAITLIN AGNEW

IN THE 2010 OSCAR-WINNING THRILLER *BLACK SWAN*, dancer Nina Sayers, played by Natalie Portman, quickly unravels her flawless choreography in one simple yet relatable statement: “I just want to be perfect,” she says, gazing emotionlessly at the camera. In our cultural lexicon, ballet dancers embody both discipline and passion, a duality that’s being explored in 2023 as we seek to address the tension between the demands of living an optimize-everything lifestyle and a desire to embrace the more fluid power of intuition. It’s an ongoing conversation that’s informing the fashion world, bringing a sense of whimsy to clothing this spring. ➤

PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT

DIOR

PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT

OVER THE DECADES, EVERYONE FROM JEAN PAUL GAULTIER TO VIKTOR & ROLF—AND EVEN THE LATE DAME VIVIENNE WESTWOOD—HAS BORROWED FROM THE ICONOGRAPHY OF BALLET, WITH RESULTS RANGING FROM PRETTY TO PUNK.

Fashion's flirtation with ballet has a long history, with the iconic classic ballerina having served as a muse for at least 100 years. Sergei Diaghilev's Ballets Russes, which debuted in 1909, is largely credited with influencing the pioneering creators of modern fashion—including Coco Chanel, Jeanne Lanvin and Elsa Schiaparelli—in the 1920s and '30s, when they started referencing the ballet through dance signatures like full skirting, tulle fabric and dreamy colour palettes. Later on, Christian Dior was mentored by French artist Christian Bérard, a costume designer for Ballets Russes; his influence is apparent in Dior's groundbreaking 1947 New Look collection, which revolutionized modern fashion with its cinched waists and full A-line skirts. Over the decades, everyone from Jean Paul Gaultier to Viktor & Rolf—and even the late Dame Vivienne Westwood—has borrowed from the iconography of ballet, with results ranging from pretty to punk. The aesthetic is even influencing contemporary shapewear—consider Kim Kardashian's blockbuster line Skims, which takes many of its aesthetic cues from the 73-year-old Austrian hosiery- and bodysuit-maker Wolford.

Dubbed "balletcore" on TikTok, this new viral trend exaggerates the fantasy of ballet dancers through leotards, tutus, tulle, wrap sweaters and ballet flats in an ethereal, dreamlike colour palette. Ballet's current influence on the fashion industry first jetéd onto the runway with Miu Miu's fall/winter 2022/2023 collection presentation, where Miuccia Prada's models wore satin ballerina flats featuring a dainty bow and a logoed elastic band. The brand has since released versions of the footwear style in metallic finishes and with crystal embellishment. No strangers to the aesthetic, Rodarte designers Kate and Laura Mulleavy—who created the costumes for *Black Swan*—presented their fall/winter 2022/2023 collection via a ballet-inspired lookbook that featured celebrity friends of the house (including Charli XCX, Natasha Lyonne and more) in a palette of powdery pinks and blues. It's a vibe that has found its way into the brand's spring season too, with the designers releasing a collection of dance-inspired looks that channel the decadence of disco.

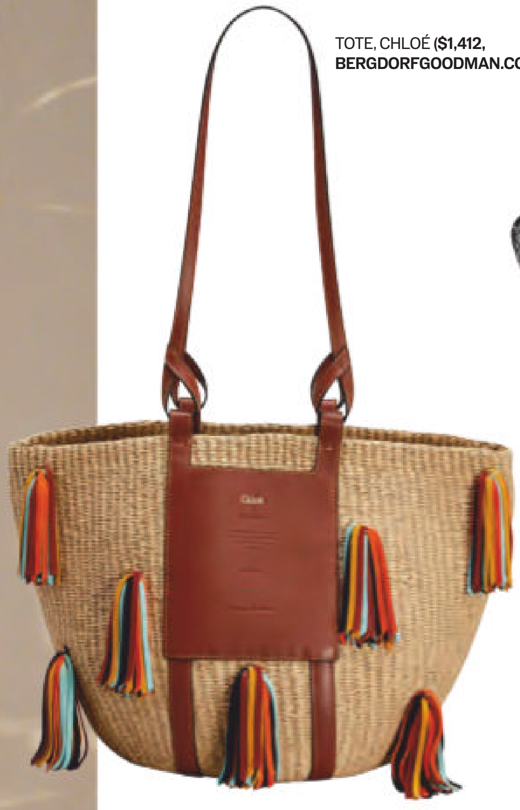
On the spring/summer 2023 runways, the references to ballet were even more overt and intentional, like at MM6 Maison Margiela, where the design team took inspiration from dancers' rehearsalwear to create a collection filled with bodysuits, delicate spaghetti-strapped tanks and pretty pink tights. At Acne Studios, a pastel parade of delicate tulle and distressed knits promenaded down the runway, while Victoria Beckham layered a gold tutu-like skirt made of tassels over a cream stocking bodysuit. In a similar vein, Simone Rocha presented designs featuring layers of pink and white tulle to an effect that the Irish designer described as "harnessing an emotion that felt like this kind of powerful, feminine statement." And Molly Goddard, one of fashion's longest proponents of tulle, trotted out her signature layered confections in a series of saturated acid greens, yellows and purples this season before closing her show with a voluminous white bridal number. Known for ballet-inspired detailing like bows and rosette hair ties, New York's Sandy Liang introduced pointe-shoe Mary Janes at her spring presentation, a since-sold-out style that was reportedly two years in the making.

Ballet offers a timeless aesthetic for creative marketer and art director Katie Merchant, who has worked with the likes of Glossier and Marimekko and runs the Instagram account @thankyou_ok. And it's an aesthetic that is regularly referenced across other art forms, including visual arts and film. Merchant notes its presence in iconic movies, like 1983's *The Big Chill*, in the opening scene of which Meg Tilly's character is wearing a pink-and-white-striped leotard with cream tights, *The Red Shoes*, in which Moira Shearer wears blue hair ribbons and red pointe shoes, and *Center Stage*, with its ballerinas' on- and off-duty wardrobes. "Thinking of the red shoes also makes me think of artist Mark Adams' watercolour *Toe Shoes*, which depicts a pair of red toe shoes en pointe against an icy-blue box," says Merchant.

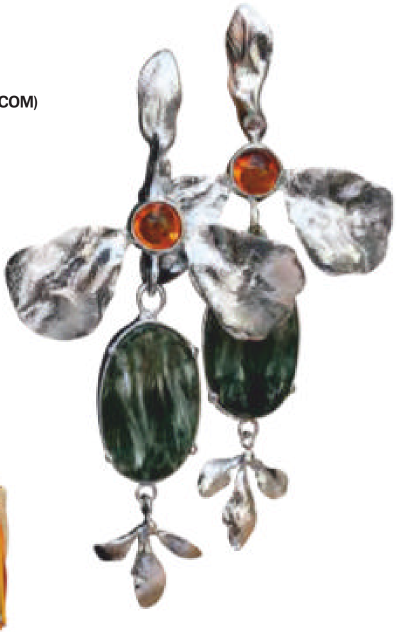
With its traditionally feminine and romantic overtones, the ballet aesthetic fits in nicely with Merchant's signature personal style. "Although it can change based on my mood, I am usually drawn to more feminine styles, fantasy and romanticism," says Merchant of her wardrobe, which includes a pair of white frilly Comme des Garçons bloomers. "I also have a tulle Molly Goddard skirt that I haven't worn outside yet but is dreamy for styling over tights," she adds, noting that she loves the look of crisp white tights with black ballet flats. She also points to dance-inspired basics like cotton bodysuits by Toronto-based Bully Boy Lingerie as well as leg warmers. "I have a plain black pair and a fun extra-long argyle set by Italian designer Simona Vanth."

Channelling the look may be most easily done via the humble ballet flat, which was spotted at the aforementioned Miu Miu, Simone Rocha and Sandy Liang as well as Tod's and Sunnei. Those who lived through the so-called "indie sleaze" era of the early aughts will feel the nostalgic pull of ballet flats, which were an off-duty staple of the decade's It-girl style stars Amy Winehouse, Alexa Chung and Sienna Miller. But unlike the revival of decade-specific trends, balletcore has the power to trigger feelings of nostalgia and lend a beauty that transcends age. How's that for perfect? ■

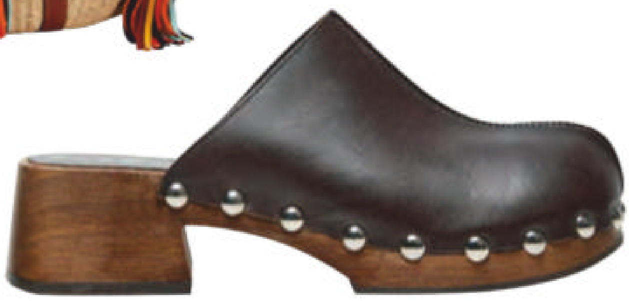
JACQUEMUS



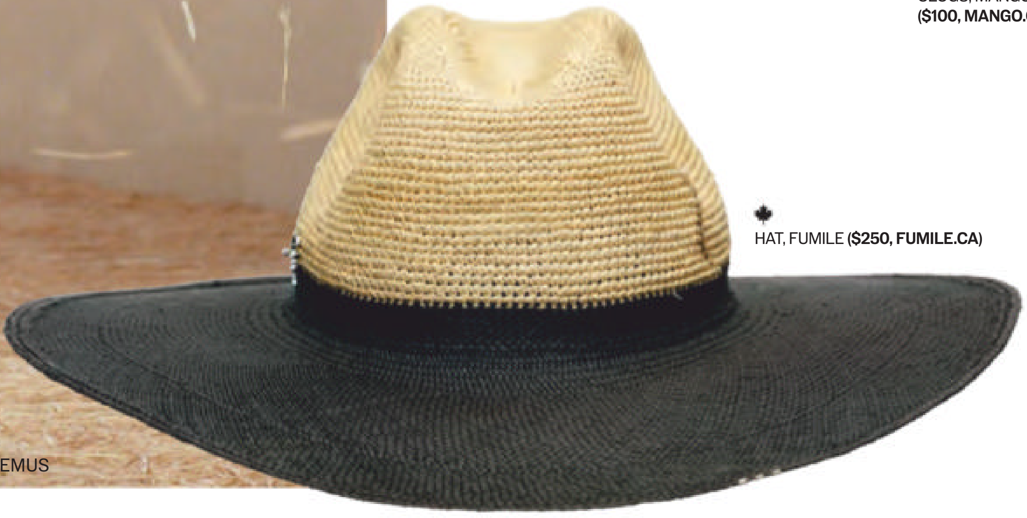
TOTE, CHLOÉ **($1,412, BERGDORFGOODMAN.COM)**



EARRINGS, ORA-C **($560, ORA-C.COM)**



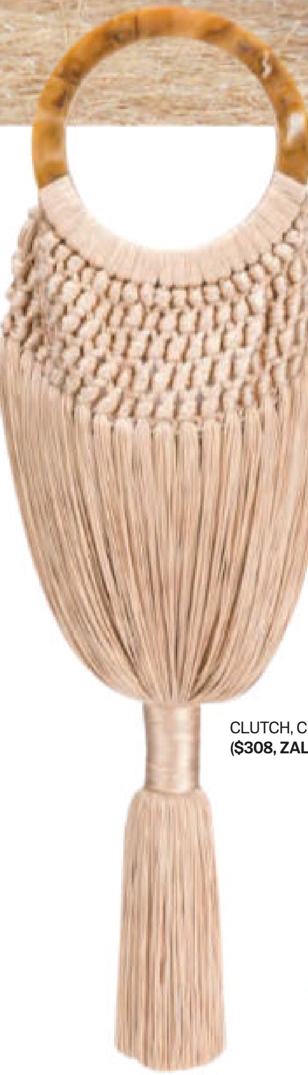
CLOGS, MANGO **($100, MANGO.COM)**



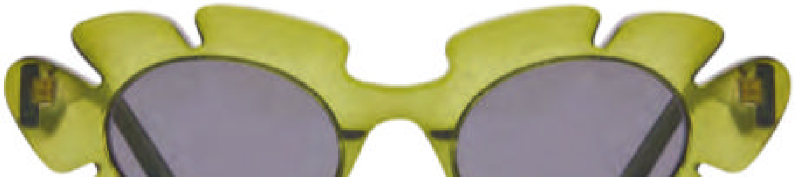
HAT, FUMILE **($250, FUMILE.CA)**

MUY CALIENTE!

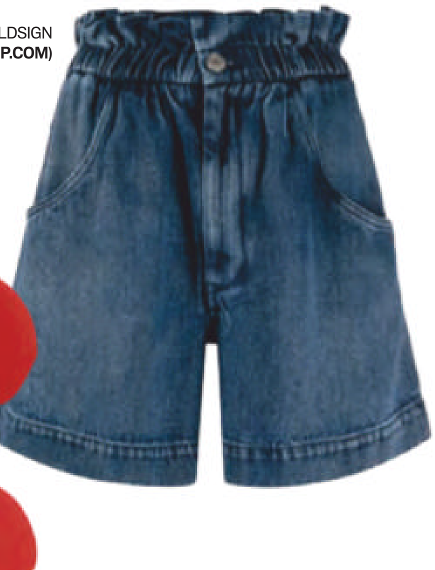
Turn up the heat with some Spanish flair.



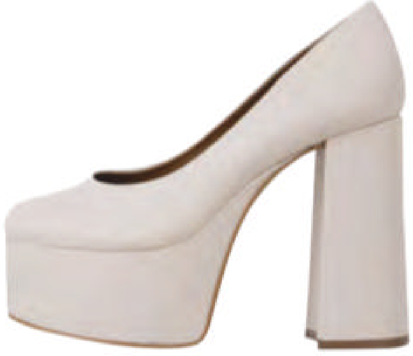
CLUTCH, CULT GAIA **($308, ZALANDO.FR)**



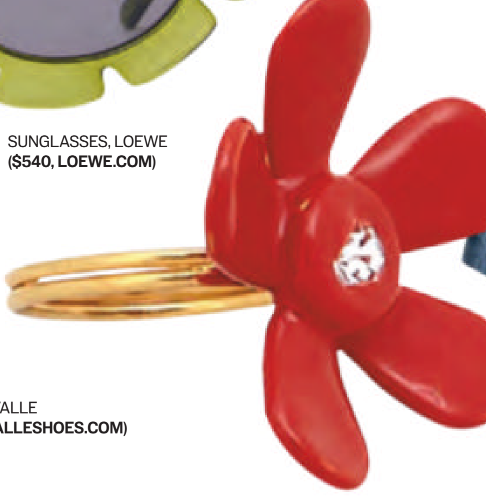
SUNGLASSES, LOEWE **($540, LOEWE.COM)**



SHORTS, GOLDSIGN **($369, SHOPBOP.COM)**



HEELS, L'INTERVALLE **($168, LINTERVALLESHOES.COM)**



RING, MARNI **($229, MARNI.COM)**

STYLING, ESTELLE GERVAIS; PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY)

Wide
+he Brand
Wide
+he Brand

WIDE THE BRAND

Designer **MAHRZAD LARI** wants to create stylish plus-size clothing that makes men feel comfortable and confident.

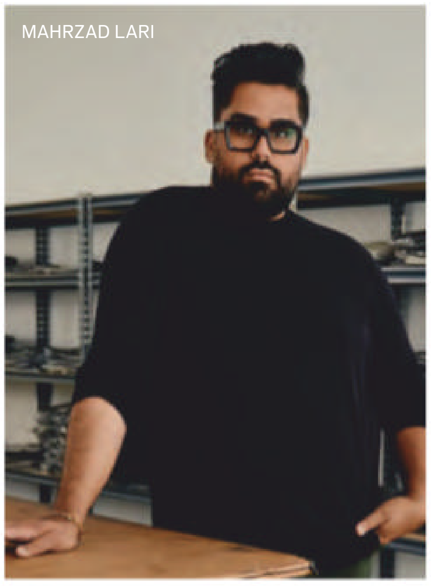
By ERICA NGAO

GROWING UP, MONTREAL-BORN MAHRZAD LARI always had his head in a magazine, admiring page after page of glossy editorials. “For me, fashion was a love language,” he says of that early obsession with clothing. But trying to find stylish pieces he could wear was a discouraging experience because they often didn’t come in his size. “It was very hard for me to not be able to buy the styles I was seeing in the magazines and have to live on the sidelines.”

That changed when, as a teen, he saved up to purchase a pair of designer jeans that did fit him. “I felt so special, and I will forever remember that feeling,” says Lari. “It was one of the very rare times in my youth when I felt fashion was there for me.” From that moment onward, he strived to recreate that feeling. He learned how to alter his clothes—with the help of his mom, who emigrated from Iran in the early ’80s with his dad—into things he was proud to wear.

Today, Lari is working to pass that feeling on through Wide the Brand, which offers plus-size menswear that celebrates the body and is made using specific pattern work and sewing techniques to fit wider proportions. After honing his craft for a decade under Montreal designer Marie Saint Pierre, he set out to pursue his own vision. Whether it’s with a classic trench coat or a trendy short-sleeved jumpsuit, his goal is to create pieces that customers can choose based on their personal style—not just on what fits. But the garments are also made with comfort in mind, offering features like stretchy technical fabric that breathes well and a slip-on sewn seam on shirts that prevents buttons from popping.

Together with two business partners, Lari launched the brand in August 2021 with the help of a Kickstarter campaign. They surpassed their goal of raising $50,000 for the start-up and landed a spot on CBC’s *Dragons’ Den* in the process. Although they didn’t end up striking a deal, the appearance helped put them in the spotlight. In 2022, Wide the Brand was nominated for the Fashion Impact Award at the Canadian Arts & Fashion Awards. While it hasn’t been an easy journey for the first-time entrepreneurs, they have ambitious plans for the label that extend beyond fashion. Over the next few years, the team plans to build Wide Labs, an in-house content hub. “We want there to be a safe space for body positivity, inclusion and the plus-size movement as a whole,” says Lari.


MAHRZAD LARI

PHOTOGRAPHY, JEAN-SÉBASTIEN DÉNOMMÉ AT CURIOUS MONTREAL (CAMPAIGN SHOT) & GARRETT NACCARATO (M. LARI)

CULTIVATING CONFIDENCE

“I’ll sit down and think of the frustrations I’ve had when it comes to fashion. When have I felt uncomfortable and less confident? Then I’ll ask myself why, and based on the answer, I’ll make a list of challenges I can overcome and opportunities I can work toward. When I’m designing, one thing that’s super important for me is to have ’90s and early 2000s R&B playing. If I don’t have Mariah or Whitney singing in my ear, nothing ends up on paper. I’m also thinking about my customers—about the feeling they’re going to have when they try on a piece, that excitement. It’s what leads my pencil.”

ACTIONS SPEAK LOUDER

“We need to have conversations about representation and include people who need to be represented—different members of the fashion community, the people who purchase and live in the fashion we’re creating. What’s even more important is to help create change, and brands should be at the forefront of that. For me, as a BIPOC designer, the goal is to make sure that representation isn’t just a trend but something that is consistently part of everything we do.”

SHIFTING STEREOTYPES

“Our hope is to become the reference in plus-size menswear on both the clothing front and the movement front. We want to change the way plus-size men are perceived and treated and how they feel about themselves. It’s about a lot more than just the clothes. We always say that clothing is the first vector we use to communicate our mission—confidence for all men.” ■

Sara Waisglass

For this *Ginny & Georgia* star, acting is everything.

By PATRICIA KAROUNOS

ALLOW US TO TAKE YOU BACK TO FEBRUARY 2021. We were in the middle of yet another COVID-19 wave, suffering through the winter and, to be frank, pretty bored. Suddenly, it felt like everyone was watching *Ginny & Georgia*, a sort of gritty, *Gilmore Girls*-esque dramedy about a tight-knit mother-daughter duo hoping to settle down in a new town. Netflix claimed that the first season was watched by 52 million households in just a month, and much of its young cast—including 24-year-old Toronto-based actor Sara Waisglass, who plays Ginny's quirky, outgoing and unabashed BFF Maxine—were now under a huge spotlight. But just like the rest of us, they were stuck at home while it all happened. "Season one blowing up during the pandemic was honestly very helpful because I was surrounded by family and stayed grounded," says Waisglass, who started out as a child actor and starred in both *Degrassi: The Next Generation* and *Degrassi: Next Class*. "The only thing that really changed in my life was what people were saying online—[otherwise] we were all stuck at home. It was hard to think of myself as important because I was in my childhood bedroom." Now, after a lengthy wait, the show is back for season two (ending *Wednesday*'s six-week run as Netflix's top English-language TV series), and it's bigger, more emotional and better than ever.

RILED UP "[Season two] of *Ginny & Georgia* being out [in the world] was nerve-racking—I'm not going to lie. But if ever I don't feel nervous, that's the day I'll know that I've completely lost myself. The good thing is that the cast is very close, so there was a lot of texting and there were a lot of FaceTime calls, which is really cute of us. We rely on each other, and it really helps to have solid community support."

CHARACTER MOMENT "Maxine is original. I've never seen anyone like her on TV. She's energetic, full of life and funny. She's out and proud. She is just exactly who she is, and she's so happy about it. I love her because of her heart and how deeply she loves her friends and family. I also just love her energy—that's what really stuck with me. Getting to embody her energy shifted things in me and changed the way I see myself. It made me brave. She's the biggest gift I could ask for—Max changed my life because the show changed my life, and I'm so full of gratitude."

TIME OUT "I took a break from acting when I was around 10 because I was missing out on the regular parts of childhood, like making friends and going to school. I remember seeing *The Hunger Games* and being like, 'Damn it, I wish I could have done that.' I wanted to be Katniss. That got me thinking about going back to acting. Then I read a script with a friend who was auditioning for a school musical, and that made it all click. I was like, 'I have to go back.'"

FULL CONTROL "Because I had those early acting experiences, I'm very adaptable. When things go wrong on-set, I'm very chill about it, and I'm ready to do some problem solving. I know how to keep morale high, which is really important because energy on-set is contagious, and I like to make sure that everyone's having the best time so they can do their best work."

AND ACTION "I love the medium of TV and film. Getting to be a part of it is such a privilege. It really is a team effort, and I like being part of a team. But the thing that keeps me going is [that feeling] when I'm literally in the middle of a scene. I don't think there's anything better. It doesn't matter what the scene is—I could be bawling my eyes out or screaming—it is the most fun ever, and it's when I feel the most alive. Acting is just the most magical thing." ■

PHOTOGRAPHY, FRANCK BOHBOT; STYLIST, LUCY WARREN; HAIRSTYLIST, TERRA ROSE; MAKEUP ARTIST, LAUREN CANBY

NECKLACE, VIVIENNE WESTWOOD **($515, VIVIENNEWESTWOOD.COM)**

ALAÏA

EARRINGS, SIMONE ROCHA **($461, FARFETCH.COM)**

NECKLACE, ATU BODY COUTURE **($519, EDITORIALIST.COM)**

NECKLACE, JUSTINE CLENQUET **($231, JUSTINECLENQUET.COM)**

EARRINGS, BIKO **($145, ILOVEBIKO.COM)**

EARRINGS, VALERO PEARLS **($116, ZALANDO.FR)**

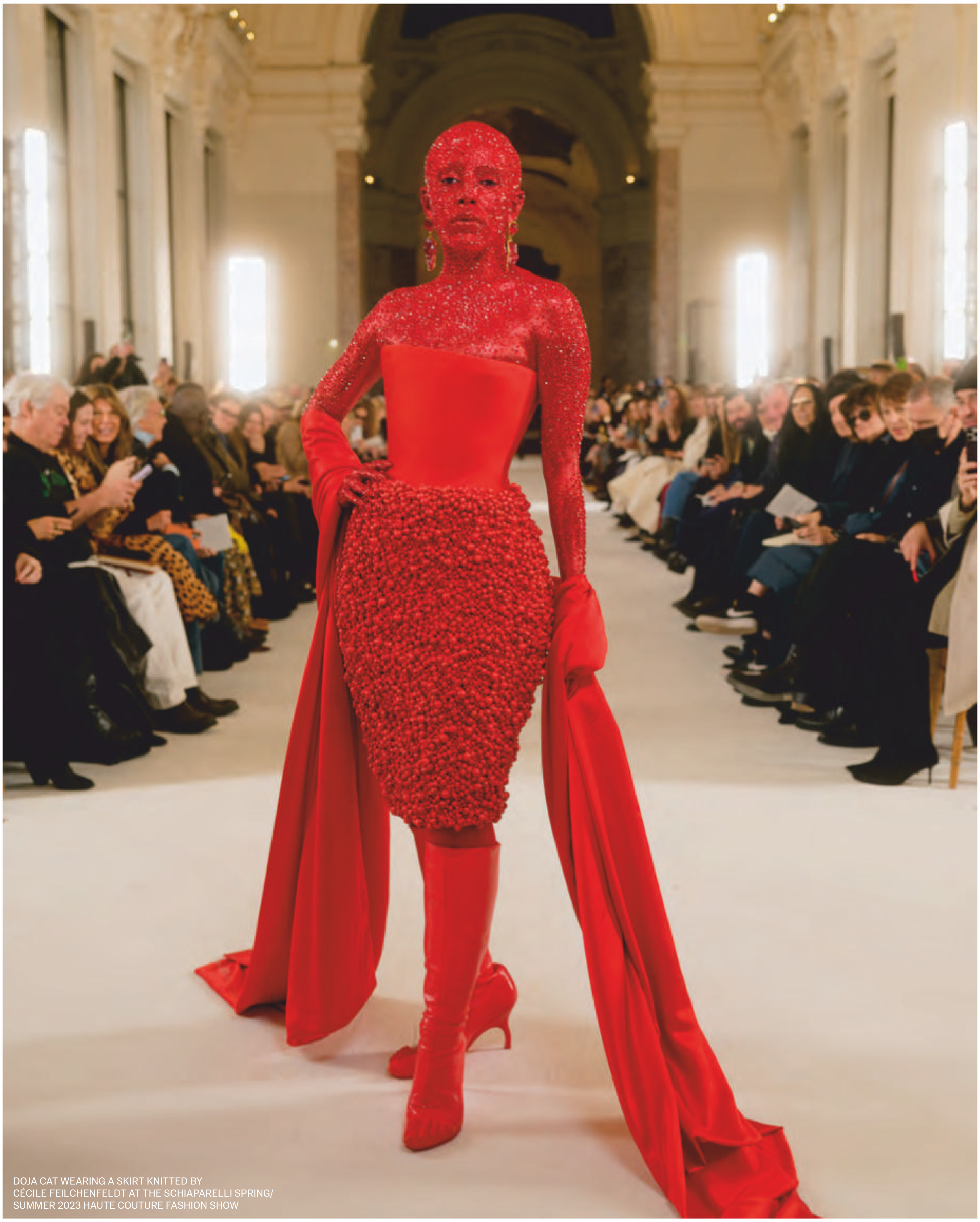
PEARLS *of* WISDOM

Less isn't always more.

NECKLACE, MYEL DESIGN **($670, MYELDESIGN.COM)**

NECKLACE, MEJURI **($275, MEJURI.COM)**

STYLING, ESTELLE GERVAIS; PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY)



DOJA CAT WEARING A SKIRT KNITTED BY CÉCILE FEILCHENFELDT AT THE SCHIAPARELLI SPRING/SUMMER 2023 HAUTE COUTURE FASHION SHOW

Tight KNIT

CĒCILE FEILCHENFELDT takes the art of knitting to haute-couture heights.

By LEAH VAN LOON

WE OFTEN THINK OF KNITTING as an ancient but commonplace craft, generally used to create pieces that hold us snugly in a comfortable and familiar warmth. Swiss-born artist Cécile Feilchenfeldt, on the other hand, uses each stitch she makes to express a futuristic vision of something just out of sight and around the bend in her expansive imagination. Her fabrics are woven by hand with the help of a knitting machine, and they're made up of unconventional materials such as paper, raffia and plastic as well as more traditional ones like cotton, silk and wool. Her creations might be considered more akin to wearable sculpture, especially given the fact that they've been featured in multiple solo and group exhibitions at museums around the world, and she has used the art of knitting to create one-of-a-kind garments for Balmain, Jil Sander, Balenciaga, Schiaparelli, Dior and many more haute-couture and ready-to-wear brands.

Educated at Zurich University of the Arts as a textile artist, Feilchenfeldt had always dabbled in knitting and embroidery but was particularly captivated by the art of weaving. After winning the prestigious Brunschwig Prize for Applied Arts in 1998 while still a student, she used the almost $30,000 in prize money to set up her studio in Zurich and began making scarves to sell to boutiques. A hot tip and some encouragement from a friend in the theatre world led to her meeting with a director in Paris who desperately needed a costume designer. "[The director] didn't have any doubts that I could do it, but I couldn't show him any theatre projects because I had never done one," says Feilchenfeldt. "But in the end, I got the job."

While it was the theatre that drew Feilchenfeldt to Paris, the intensive workload it entailed proved impossible to sustain while also starting a family. She set up her current studio in 2010 with the intention of breaking into the fashion industry using her inventive ideas about what textiles can be. Contacts from her days as a costume designer pointed her to Première Vision, a major event for the textile-and-fabric industry and an opportunity for her to connect with fashion professionals. She was the subject of much interest and soon began innovating and collaborating with some of the biggest haute-couture creative directors and designers in Paris. Feilchenfeldt's knitwear is currently featured at Dior's newly created fashion-exhibition space, La Galerie Dior, and was in the latest Schiaparelli exhibition at the Musée des Arts Décoratifs, definitively sanctifying her relevance in the world of haute couture.

For Schiaparelli's spring/summer 2023 couture show, Feilchenfeldt's studio created a beaded knit material for a long brown skirt and matching clutch. VIP guest Doja Cat—who appeared in a head-to-toe-red Schiaparelli ensemble with her exposed head, shoulders and arms painted red and covered in 30,000 red Swarovski crystals—also wore one of Feilchenfeldt's knitted skirts as part of her headline-grabbing look. The ingenious technique—which she had used before when collaborating with Schiaparelli's designer and creative director, Daniel Roseberry—involves knitting beads directly into the stretchy fabric rather than attaching them after the fact. "The [skirt] on the catwalk was quite long, and there is always the technical question of how to walk in long, slim-fitting skirts, so the look for Doja Cat was shorter," says Feilchenfeldt. "For a VIP dress, everything has to be 100 percent perfect and comfortable since the person will be confronted with the realities of walking, going up stairs and sitting."

CÉCILE FEILCHENFELDT

Feilchenfeldt's small studio is used by her all-women team of assistants and has expanded to include the space next door, where she develops proposals for clients. The artist and entrepreneur presents a variety of proposals to designers and creative directors for each collection. She will often show past experiments in order to spur new ideas for both herself and the designer she is working with. Her table is littered with past proposals, including a piece of knit that looks like silver chain mail and ended up being used in the Balenciaga fall/winter 2022/2023 couture offering. Lying next to it are samples of the design in other sizes and colours, showing the variety of directions even a single fabric can be taken in by the right designer in future seasons.

Never one to rest on her laurels, Feilchenfeldt is constantly looking toward what's next. Right now, it's multiple art exhibitions later in the year, including two in Munich and a group show in Montreal at the Centre de Design in November. She is also starting the long and laborious task of organizing all those samples into a cohesive archive at her studio to streamline the process for future clients and projects. While Feilchenfeldt is enjoying this chapter of her career, her innate desire for new challenges means we will see even more daring and unconventional work from this singular craftsperson in the rarefied world of high fashion. ■

PHOTOGRAPHY, COURTESY OF SCHIAPARELLI (DOJA CAT) & AURELIE CENNO (C. FEILCHENFELDT)

FAUX *and* FABULOUS

Brands that are making their mark
with alternative-leather products.

By ESTELLE GERVAIS

FROM SUSTAINABLE-HIGH-FASHION pioneer Stella McCartney to Kim Kardashian's Skims shapewear line, more and more designers and brands are creating sought-after wardrobe staples using vegan and alternative leathers. Recent innovations have taken the materials from being simply cruelty-free to being versatile and high quality, making such offerings more refined, accessible and all-season. We've rounded up six brands that are changing the face of faux leather one fashionable piece at a time.

MATT & NAT

A brand that's always been ahead of its time, Matt & Nat has been using only vegan leather since its launch in 1995. Constant innovation with a goal of complete sustainability has always been a priority for the Montreal-based brand, which uses high-quality materials recycled from things like nylon, rubber, windshield resin and plastic bottles for its stylish footwear, bags and coats. Pushing its accountability commitment even further, Matt & Nat helps ensure fair wages and clean workspaces for its workers around the world. mattandnat.com

JW PEI

Rocked by the likes of Gigi Hadid and Megan Fox, It brand JW Pei is known for making minimalist handbags in a rainbow of shades. The belief behind the Los Angeles-based brand is that fashion should be accessible, effortless and empowering. Considering its use of vegan leather and recycled plastic—and the fact that the pieces are priced under $200—it's no wonder the bags have taken social media by storm. jwpei.com

PHOTOGRAPHY, COURTESY OF MATT & NAT, JW PEI & THEMOIRÈ

THEMOIRĒ

Founded in 2019, THEMOIRè is a Milan-based company that offers eco-conscious alternatives to animal leather and chemically plasticized PVC. Its collections include bags, accessories and, more recently, bralettes and trenches. Innovation is at the core of the brand's designs—it prioritizes bio-based fabrics made from things like apple waste and cactus fibre as well as natural fibres such as recycled cotton, raffia and even cork. Talk about wearing your heart on your sleeve. the-moire.com ➤

NANUSHKA

With a focus on three key pillars—earth, community and circularity—Budapest-based fashion house Nanushka might just be *the* brand when it comes to vegan leather. It has a no-waste policy and a socially responsible approach, and its supple alt-leather—called Okobor—is as versatile as it is practical and looks and wears like leather. With minimalist designs—biker jackets, duster coats, pants, tops, skirts and clutch bags—Nanushka is definitely the future of fashion. nanushka.com

ESSAIM

The array of travel-friendly bags offered by new kid on the Montreal block Essaim are a combination of style and substance—just like the women founder Julie-Anne Ho designs for. She plans on launching two eco- and price-conscious collections a year, each made up of six new handbags in unique shades. The feminine-yet-functional pieces are all made of vegan leather and in limited quantities, and a percentage of sales is donated to Let's Bond, a local initiative that advocates for mental health. Fashion with a cause? Sign us up. essaim.com

PHOTOGRAPHY, COURTESY OF NANUSHKA, ESSAIM & FREED & FREED

FREED & FREED

It's not every brand that gets to celebrate 100 years in the game, but the father-daughter duo behind Freed & Freed have earned their bragging rights. The Manitoba-based company has been making waves for its colourful plush faux-fur coats, but its vegan-leather options are not to be overlooked. Its sustainability ethos doesn't stop at eco textiles either: Its factories are eco-certified to the highest standard, and no harsh chemicals or animal-based dyes are used in the fabrication processes.

freedandfreed.com ■

FULL CIRCLE

These brands want to take back your used clothing.

By TRUC NGUYEN

WHAT IF AFTER YOU'D WORN A GARMENT FOR A FEW YEARS, you could simply send it back to the brand you bought it from in exchange for cash or store credit? There'd be no need to find a second-hand marketplace that would accept your items or worry about donations ending up in a landfill.

Green-minded fashion brands are embracing resale. Soon, buyback programs might be as common a customer-service offering as product warranties and repairs.

Last fall, Balenciaga announced that it would be partnering with tech platform Reflaunt to enter the second-hand market for the first time. The French luxury-fashion house's resell program—now available in select countries globally, including the United States, France and Singapore—enables clients to find buyers for used items in very good condition. There's a pickup service, the platform handles photography, pricing and shipping and sellers can opt for payment via bank transfer or brand voucher.

This is Balenciaga's first foray into the resale sector, but other fashion labels like Mara Hoffman, Lululemon and COS have also debuted buyback and resale programs in the U.S. and elsewhere. Even fast-fashion behemoths Shein and PrettyLittleThing have been dipping their toes into resale.

In Canada, outdoor brands Arc'teryx and The North Face have long offered circularity initiatives online and in-store, and independent, sustainably minded clothing labels like Birds of North America and Hoi Bo have launched similar resale programs in recent years. H&M Canada launched a site in 2021 through which customers can sell and shop for second-hand items from any brand, and last year, Toronto-based brands Alder Apparel and Nobis both debuted resale programs for customers.

THE BUSINESS OF SECOND-HAND

Recommerce is big business. According to consignment retailer ThredUp's latest Resale Report, consumers bought almost one billion used garments instead of new ones in 2021, and the market for second-hand apparel is expected to grow three times faster than the global apparel market overall. Consumers are interested in shopping second-hand for both environmental and money-saving reasons. The same ThredUp report says that 45 percent of gen-Zers and millennials say they're more likely to shop with a brand that offers second-hand clothing alongside new clothing.

For sustainably minded brands, resale is an important way to embrace the circular economy. "From the jump, I think having things that last and were made with purpose has kind of been in our brand DNA," says Lauren Bigelow, Worn Wear marketing manager at Patagonia. "In 2013, we realized that there was an opportunity for us to invest in an infrastructure that allows us to resell our durable goods." In addition to letting consumers trade in used apparel and gear, the company's Worn Wear program—currently only available in the U.S.—offers repair services and how-to-repair guides and acts as the company's outlet for upcycled and imperfect products.

COLLAGE, ANNE-SOPHIE PERREAULT

It's less about profits and more of an after-sales service. "There are a lot of operational costs with starting a resale business," says Bigelow. "Everything people trade in gets inspected for condition grading, then it gets cleaned and then it gets relisted. It's almost another business."

A PHILOSOPHICAL APPROACH TO RESALE

For brands like Vancouver-based Arc'teryx, circular initiatives like its ReBird program—which includes an after-sales care-and-repair component, a resale program that's recently become available in Canada and upcycling initiatives—are a way to provide repairs to a certain standard and, in the case of resale, ensure authenticity. "We're offering a solution whereby you're buying something that's been meticulously cared for and repaired and cleaned [that] you might not necessarily get in a marketplace," says Dominique Showers, VP of ReBird at Arc'teryx.

Recommerce programs can be time-consuming and costly to organize, especially for independent brands. "Logistically, it's a lot for us to manage on top of everything else," says Sarra Tang, designer at and founder of Hoi Bo. The Toronto-based fashion label launched an online resale pop-up, Life/ /Life, early in the pandemic; now, the popular program runs when Tang receives enough pieces to post a batch of items online. "[Each edition] typically only stays up for about a week before the pieces are all sold out," she says.

"From the inception of the brand, I always wanted to create those pieces that last and that you love and that age really beautifully," adds Tang. "Life/ /Life just seemed to be a natural extension [that would] support and even validate that approach and why we do what we do."

Despite the extensive work involved in collecting, repairing and posting products, Tang says she wants to keep the resale platform going. "I just want things to stay in use and be [valued for] their potential…and if there's something that my team and I can do to help that along, then that's amazing."

Similarly, designer Hayley Gibson says that her ReNesting program, which she launched in March 2021 as part of her brand, Birds of North America, has been "a beautiful way to connect" with customers and expand the lifespan of their garments. "We've always made it a priority to make good-quality long-lasting clothing in Canada, and seeing pieces come back that are more than 10 years old and still have years of wear and enjoyment left in them has been very affirming of our work."

Resale and buyback initiatives are not by any means a panacea for fashion's overconsumption woes, but they ultimately offer a valuable way to alter our shopping patterns and recognize the benefits of investing in garments that are made to last. "We may be very used to a world of fast and easy and cheap, and this is not that," says Bigelow. "It's kind of like investing in a different way of being and existing on this planet." ■

DAVOS, SWITZERLAND

MAGIC MOUNTAINS

In the early 1900s, thousands of tuberculosis patients were sent to the Swiss Alps on the premise that crisp, clean mountain air would help them heal. A century later, writer **ISABEL B. SLONE** travels to the same region, nursing a broken heart and searching for a similar cure.

BY THE TIME I TURNED 33, I had become the kind of person who reads *Eat, Pray, Love* twice. Grasping onto anything I could for solace after the end of a five-year relationship, I could not outrun the sneaking suspicion that I had ruined my entire life. The breakup had occurred a year earlier, and despite reassurances that it "gets easier with time" and was maybe even "the right decision," I couldn't seem to erase the indelible mark this man had made on my life. My brain was a movie reel of tender memories, and I wept over the slightest things. Conversations with strangers frequently devolved into gentle suggestions that I seek therapy. I spent nearly every waking moment retracing my steps in a futile attempt to figure out where everything had gone wrong. It was like I had unwittingly hired a private detective to tail a criminal who was also…me.

As if that weren't enough, four of my closest friends dropped out of my life one by one, either too busy or too weary to respond to my text messages. In the wake of these losses, grief rearranged my insides and I became a total stranger to myself. When my ex moved out, the precious quality that had made our apartment a home left with him, and no matter how often or how vigorously I rearranged my space, I felt like I was living in a museum exhibition of my former life. I needed an escape.

PHOTOGRAPHY, DAMIAN MARKUTT/UNSPLASH

In the early 1900s, thousands of tuberculosis patients flocked to the Swiss Alps to convalesce on the premise that the crisp, clean mountain air was restorative for body and soul. The "rest-cure," as immortalized in Thomas Mann's 1924 novel, *The Magic Mountain*, about a young man who travels to visit his cousin at a tuberculosis sanatorium, involved plenty of leisure time, sunshine and fortifying Swiss milk products. Supposedly, the elevation and lack of humidity provided the ideal climate for lung patients to recover from their ailments. I began to wonder if inhaling this medicinal air would do the same for me.

While I had previously dismissed the idea of travel as a balm for problems—remember the old adage "Wherever you go, there you are"?—I was willing to try anything in the hope that it would finally quell my lingering pain.

So, when a press trip to Switzerland came my way, I rejoiced, and before I knew it, I was on a red-eye flight to Zurich. How can I describe those first gulps of Swiss air without sounding like a laundry commercial? They were cold, pure and perhaps even a little sparkly.

In Zurich, I wandered around botanical gardens and paid eight Swiss francs to swim in the public baths, which left me feeling like I had just been baptized. In Basel, I absorbed the Renaissance art at the Kunsthalle gallery and wandered along medieval cobblestones in the touristy old town. The best part was the Hoosesagg ("pants pocket" in English) Museum, which is actually the window of a 600-year-old house filled with an array of tiny figurines small enough to fit in one's pocket. But it wasn't until I got to Davos, a place Mann referred to as "the solemn, phantasmagorical world of towering peaks," that I felt my insides begin to shift.

My pain had stowed away in my carry-on luggage, imbuing each experience with a tinge of melancholy, but as soon as I caught my first glimpse of the fine mist rising to the top of the Alps—awe-inspiring and terrifying in equal measure—I knew I was ready for whatever lessons these mountains had in store.

I arrived to find that my room at the Waldhotel Davos—a former sanatorium converted into a luxury hotel—was the size of my entire apartment and had a private balcony, a floor-to-ceiling view of the forested Alps and a sunken living room. All in all, it was a rather comfortable setting in which to tend to my lacerated heart. (Mann's wife, Katia, stayed at this very hotel while recuperating from tuberculosis in 1911.) I slipped into a fluffy robe and rode the dedicated "wellness elevator" down to the spa area, where I swam laps in the indoor pool—with a view of sheep nibbling serenely on the grass outside—until my mind went blank.

I felt like I was living in a museum exhibition of my former life. I needed an escape.

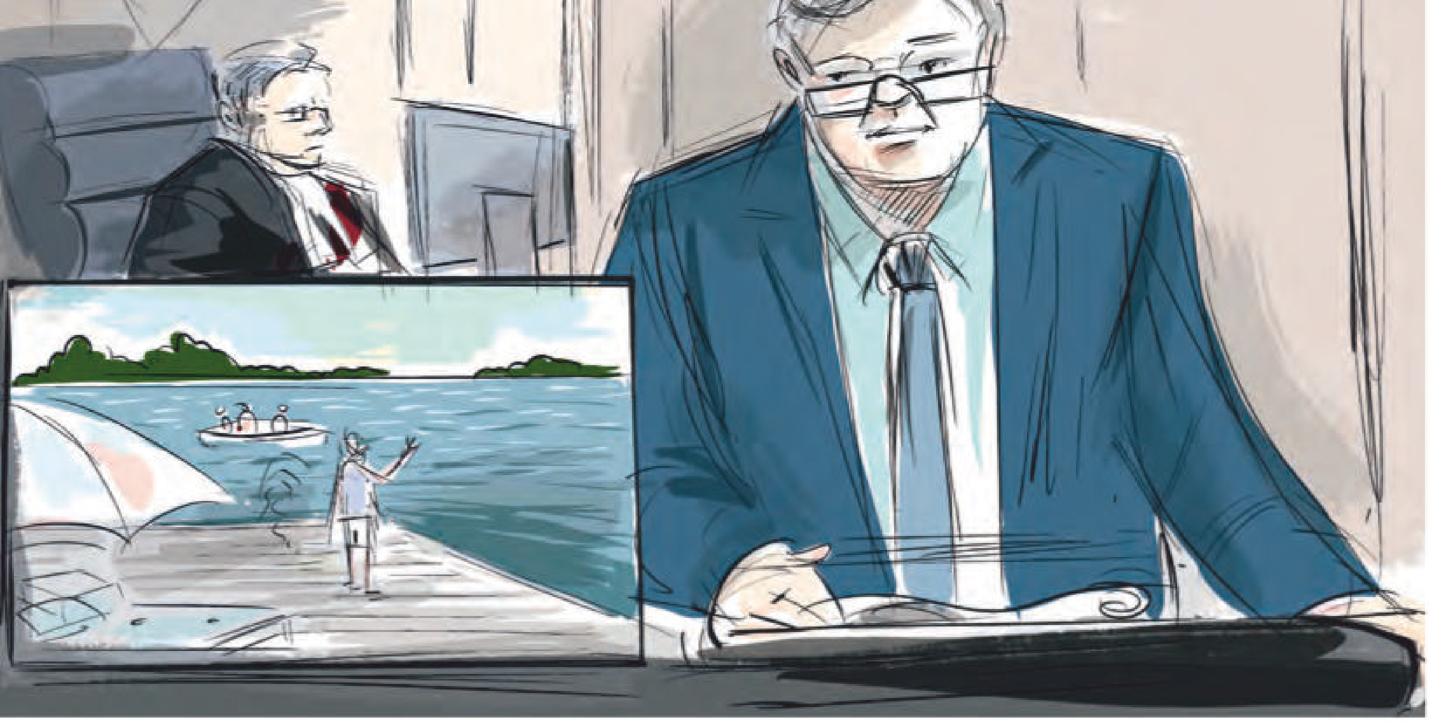
That evening, having achieved perfect tranquility, I fell into a familiar dream in which I pined for my lost love—only this time, my ex's new girlfriend pulled me aside and explained that it made no sense for me to hold space in my heart for someone who no longer did the same for me. I realized that no amount of yearning was going to bring him back, so I might as well put an end to my pining.

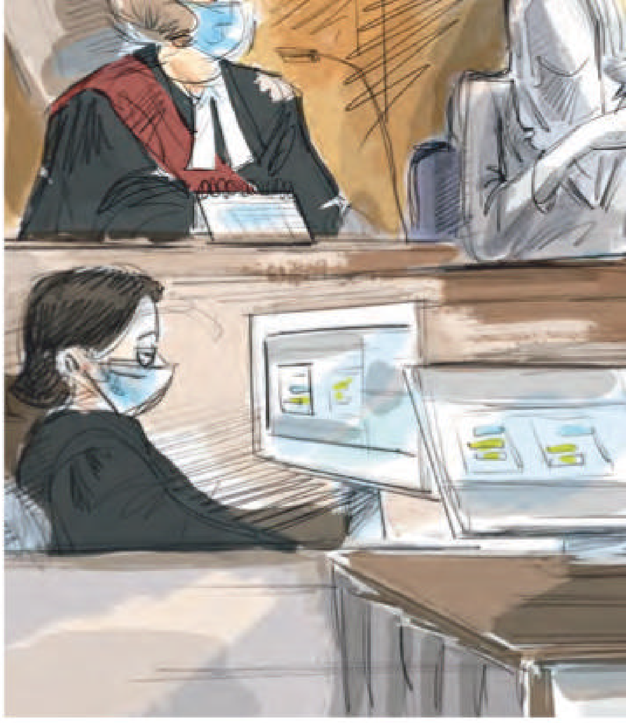
The next morning, I awoke feeling significantly lighter, as if a psychic weight had been lifted. My morning *milchkaffee* on the balcony was so serene I could hear the flapping of a bird's wings as it flew by. It wasn't that I could begin to see my life getting better; it was that I understood that it already was. The switch was immediate.

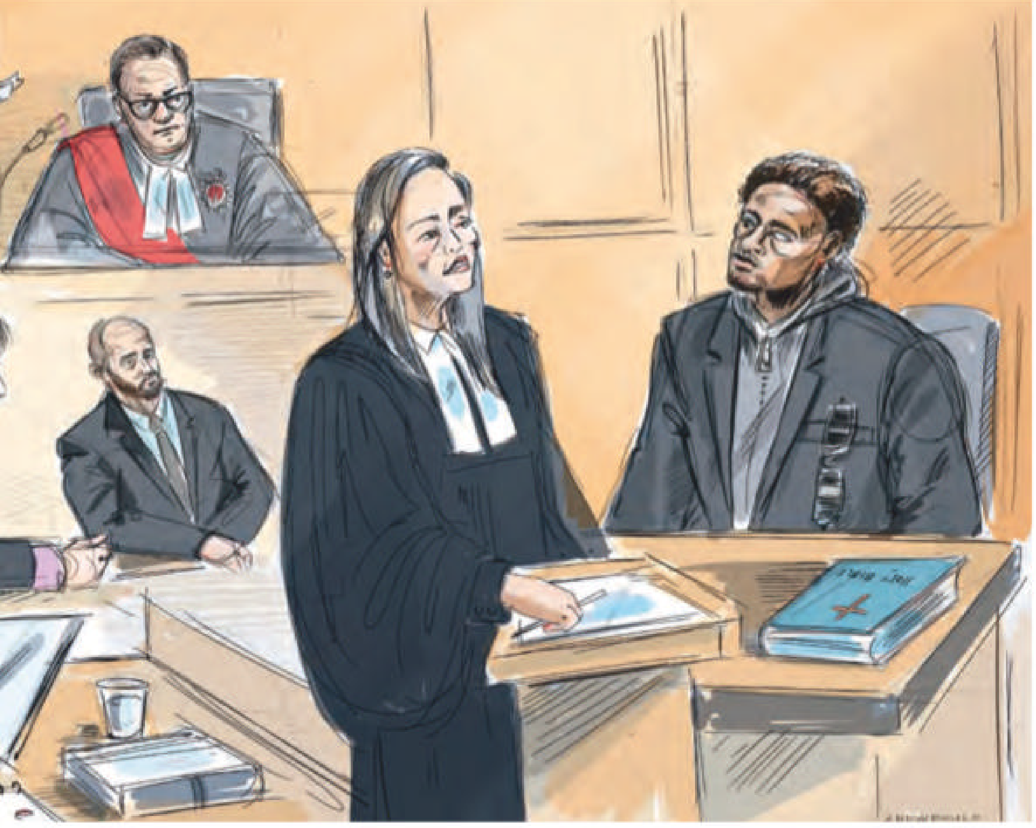
The last stop on my Swiss healing pilgrimage was Bad Ragaz, home to an ancient hot spring rumoured to have medicinal properties. Ever since it was discovered in 1242, people have been drawn to it for its therapeutic effects, immersing themselves for up to 10 days in the hope that it would cure anything from paralysis to broken bones. At the Grand Hotel Quellenhof, the miraculous 36.5°C thermal water is piped in from four kilometres away so guests can luxuriate in what they call "blue gold." The warmth of the water made me feel pleasantly drowsy. I bobbed in the pool for 30 minutes, and when I stepped out, my skin was surprisingly soft. I don't know if my body released any toxins, but the rejuvenating effect was real.

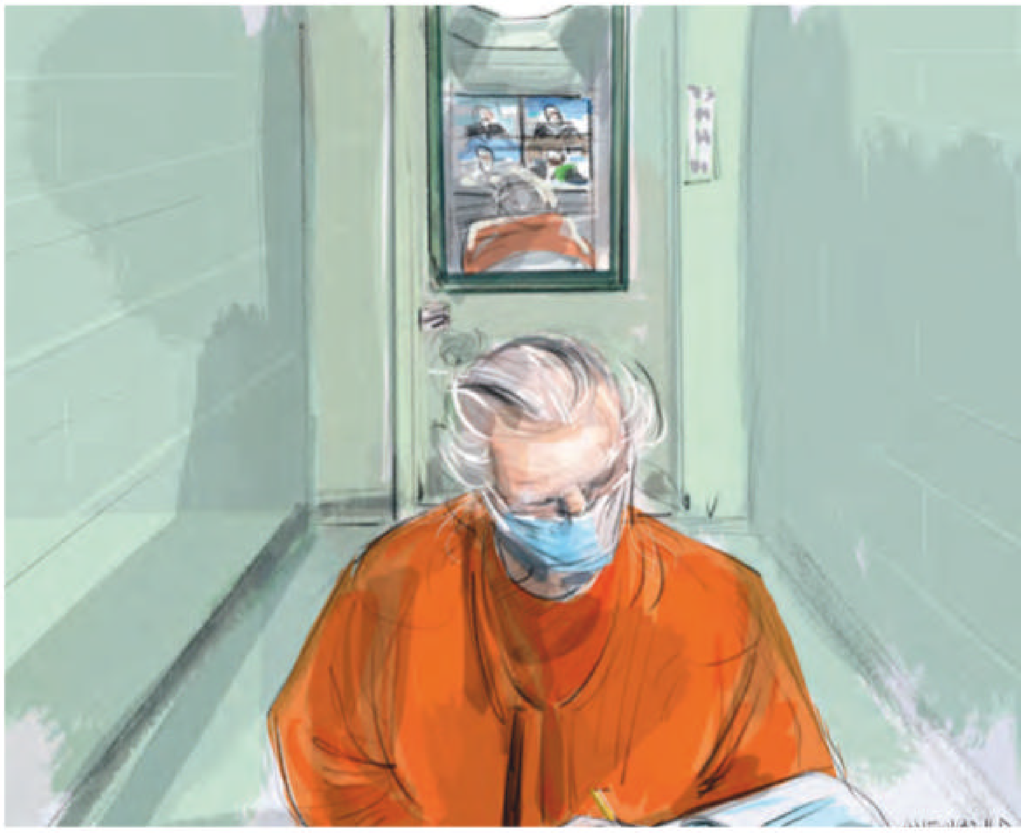
In *The Magic Mountain*, Mann writes, "Time, we say, is Lethe [referring to the river in Hades from which the dead drink to forget their time on earth]; but change of air is a similar draught, and, if it works less thoroughly, does so more quickly." Switzerland gave me the time and space to mend my battered soul, and I returned home with a renewed commitment to enjoying the life I have rather than craving the one I left behind.

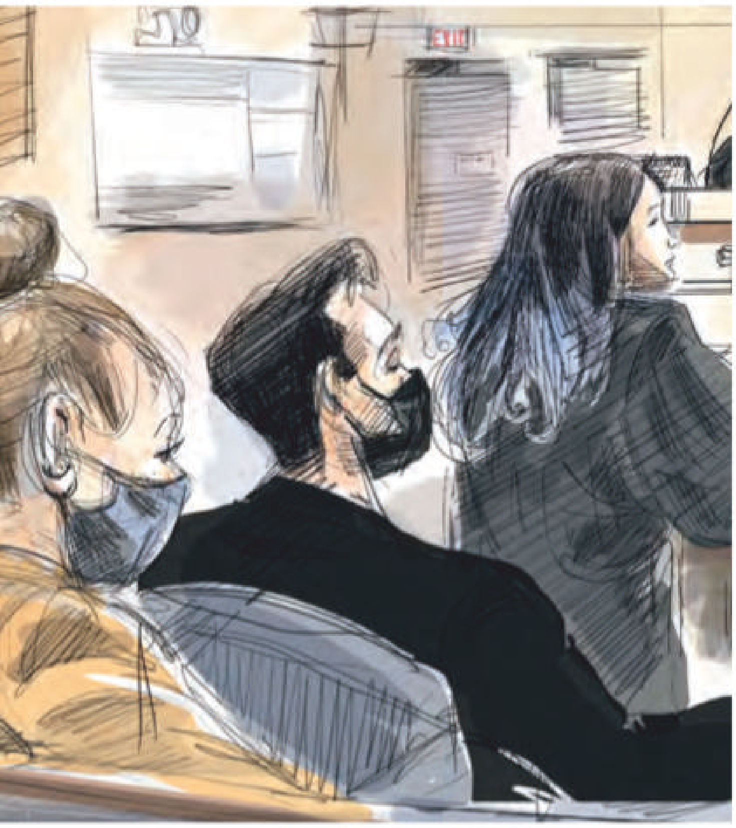
Now, when I spend time alone in my apartment, I no longer feel stuck in a museum. Rather, I feel a tiny bit romantic about the life I've chosen. And when I forget, a poster from the Kirchner Museum in Davos that reads "The path to strength and health leads to Davos" is there to remind me. ■







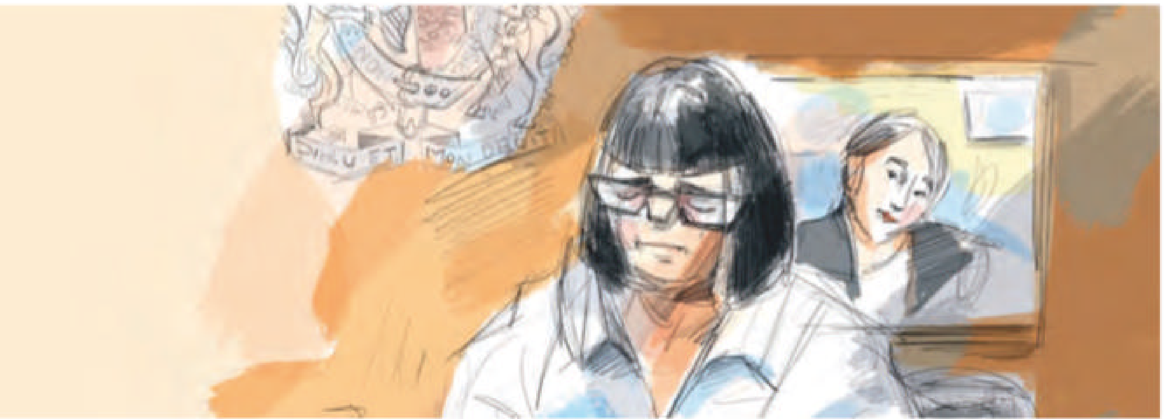


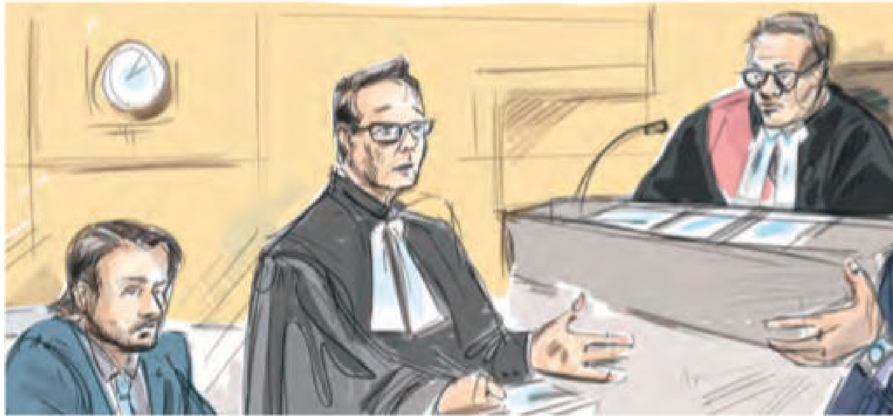


DRAWN TO CRIME

Courtroom sketch artist **ALEXANDRA NEWBOULD** sheds light on her fascinating craft.

By EVE THOMAS





ALEXANDRA NEWBOULD REGULARLY SITS across from gang leaders, serial killers and sexual predators—but she can't stomach *Law & Order: Special Victims Unit*. "Maybe it's the mom in me, but I don't watch anything that sensationalizes crime," she says with a gentle laugh and just a touch of irony. For the past decade, Alberta-born Newbould has worked as a courtroom illustrator in Toronto, covering the country's top trials—Peter Nygård, Bruce McArthur, Jacob Hoggard and the late disgraced mayor Rob Ford, a sketch of whom was her first published piece.

In a country where cameras are rarely permitted in courtrooms, these drawings are often the only glimpse the Canadian public gets of proceedings, whether they appear in the daily paper or on the nightly news. (Like most trial artists, Newbould freelances for outlets like the Canadian Press and *The Globe and Mail*.) They occupy a strange space in the true-crime landscape—between art and reporting, silent witness and judge.

Courtroom sketches are so ubiquitous that they're rarely even remarked upon unless they're being singled out for inaccuracy—depictions of classically handsome NFL player Tom Brady were so unflattering that they became instant memes, and drawings from the Blac Chyna versus Kardashians trial were deemed so ugly that people accused the artist of being "Team Blac Chyna." In Newbould's case, one of her sketches of a mass murderer drew the attention of internet sleuths who insisted it looked so different from his photo that it must be an imposter. (Luckily, the conspiracy theory died down.) She was also singled out when, during a trial of a radio host accused of sexual violence, a lawyer claimed that her anonymized depiction of a witness still sported an identifiable hairstyle.

"Sometimes the defendant will appear only for a few minutes and we'll have to deliver something by noon," says Newbould, who also has to jockey for a good vantage point alongside her fellow artists. (In some countries, artists aren't even allowed to sketch in court—they have to draw from notes and memory.) "But even if I had more time to clean up an image, it would lose some of its life, those dynamic lines."

Newbould admits that her earliest career concerns weren't about going viral or even her safety in the presence of mobsters and mass murderers; rather, she wondered about what her art-school teachers would think of her work from a technical point of view. "I'm a trained portrait artist," she says. "I'm looking at the hills and valleys on the face, the angles of the mouth."

Of course, Newbould can't help but do more than coolly observe what's going on. Though she emanates a bright-eyed, optimistic energy and says she usually keeps it together, she has broken down sobbing a few times—over the youth of the accused, a certain witness or the pain of family members sitting nearby—throughout the 10 years she's been working in courtrooms. What's also become starkly clear to her is the arduous nature of navigating the court system itself—what someone has to go through simply to seek justice. Newbould sometimes considers putting together a book of her work, but she grapples with how to do it in a non-exploitative way. "I need to figure out how to be of service to victims," she says.

After all, while court sketching isn't her only job—she also designs everything from temporary tattoos to tea boxes—she knows it may not last forever. Arguments for and against letting cameras into Canadian courts crop up regularly—some lawmakers argue that it will encourage honesty while others maintain it will lead to grandstanding or discourage witnesses from coming forward.

And if technology weren't already a looming threat, the pandemic brought it front and centre, moving trials online to become a 2-D sea of home offices that Newbould still sketches, albeit begrudgingly. "I used to get called at 7 a.m., like, 'Can you run downtown? Some guy got arrested because he had a machete on the subway,'" says Newbould. "But now they take care of those sorts of things on Zoom."

In many ways, it's amazing that courtroom artistry has lasted as long as it has, and it's tough to know what will be lost if it disappears because its history still feels largely unexamined. The burgeoning Instagram account @courtroom_art showcases a dizzying array of sketching styles from cases around the world—some could be movie storyboards, some political cartoons, some watercolours framed in a gallery. Account administrator Steve Mattos maintains that they shouldn't be judged for accuracy as they are meant "to capture the essence of the courtroom during the trial" and notes historic precursors like "comic strips" of Oscar Wilde's 1895 trial and Maurice Feuillet's 1898 drawings of the Dreyfus-affair trials. Although the older artworks on the account, including lithographs of imagined Salem-witch-trial scenes, are not exactly neutral recordings of modern courtrooms, they do suggest a historic appetite for true crime, something that doesn't seem to be going anywhere—only changing shape, tone and, with some reflection, accountability.

Whether she's getting called to the court or not, Newbould still goes to the park regularly to sketch people, and she says she'd one day love to paint oil portraits, the kind people sit for over months. "My parents used to take me to see the Dutch masters," she says. "I love Rembrandt. I'm very traditional." But until then, she calls trial art her "labour of love," an actual childhood dream come true. "As dark as it is, I love being called to go to the courthouse. It's my favourite thing to do. Maybe it'll take forever to get cameras, but maybe not. Who knows? But at least I got over 10 years in this weird old dying art." ■

ILLUSTRATIONS, ALEXANDRA NEWBOULD

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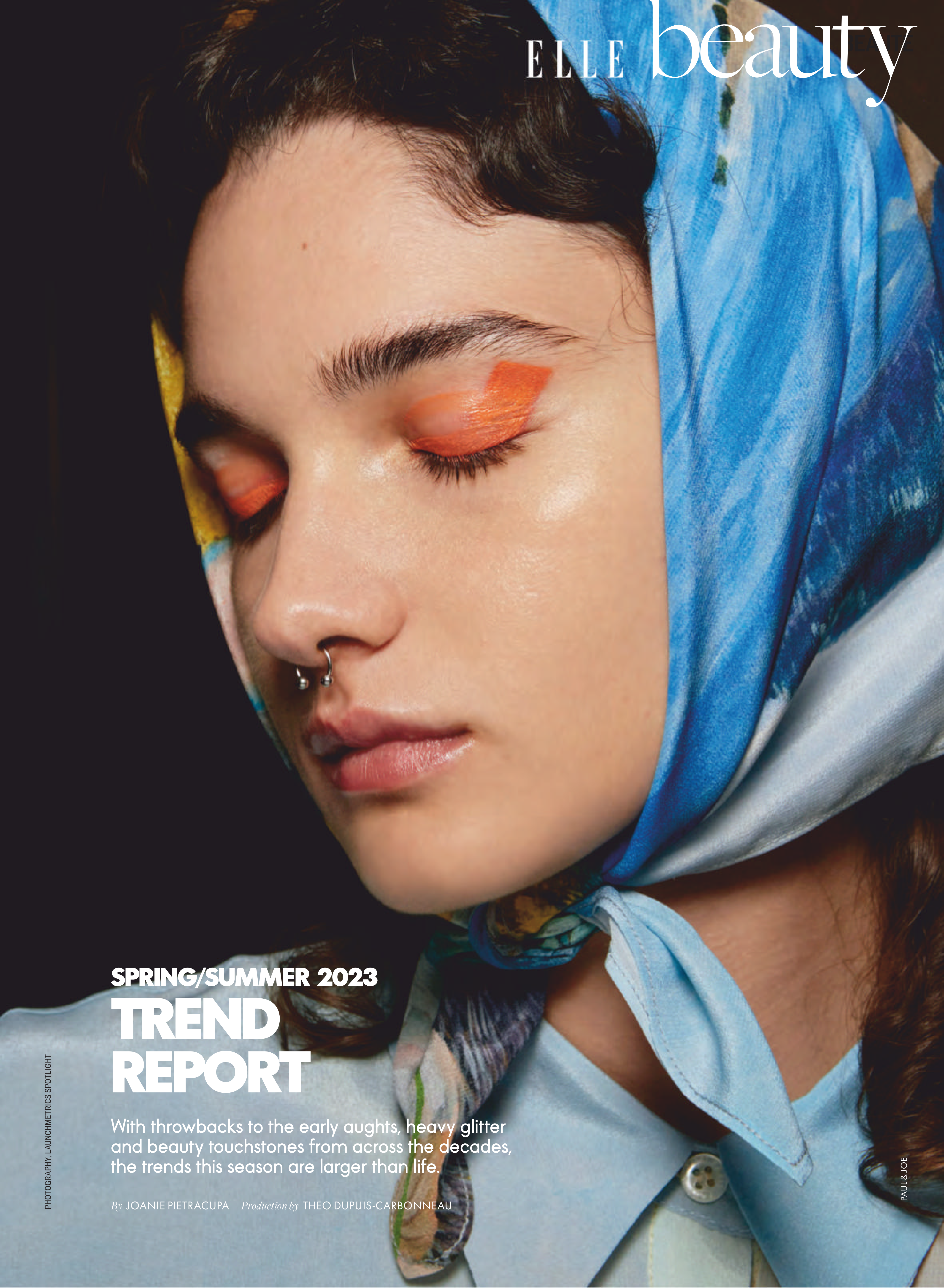


SPRING/SUMMER 2023

TREND REPORT

With throwbacks to the early aughts, heavy glitter and beauty touchstones from across the decades, the trends this season are larger than life.

By JOANIE PIETRACUPA *Production by* THÉO DUPUIS-CARBONNEAU

PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT

PAUL & JOE

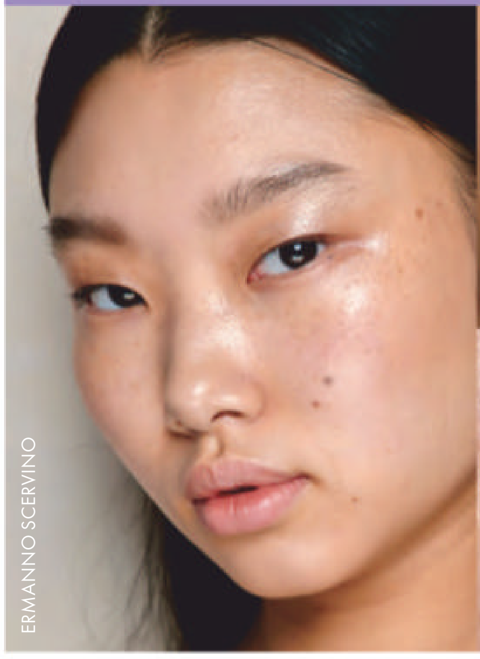
GLAM GLOSS

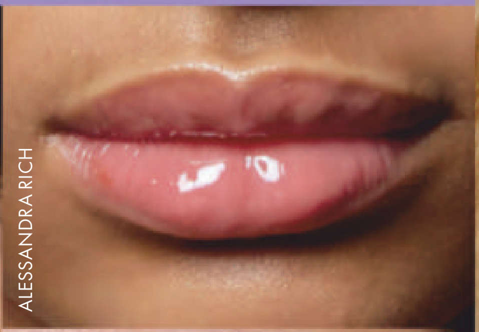
This season, highlighting is balm-based and ultra-glossy. On the eyelids, lips, cheekbones and temples, a pearly glow brings high fashion to the face.

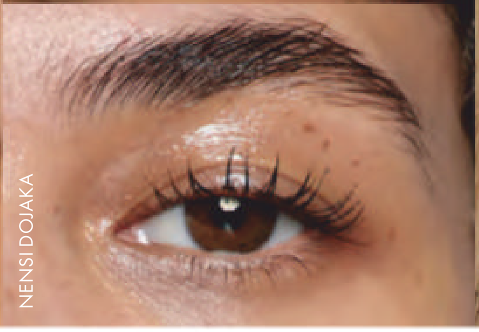
1.

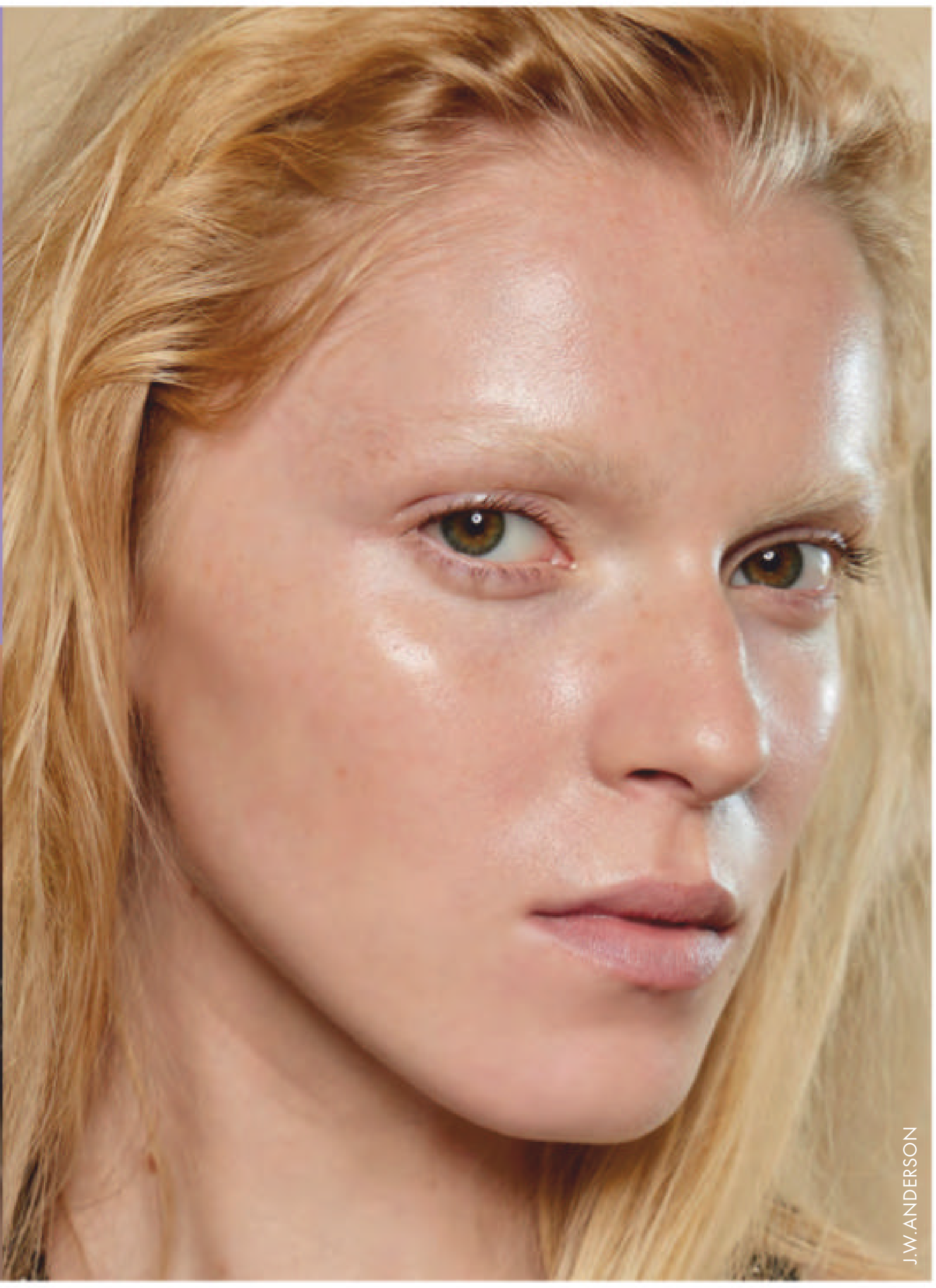
2.

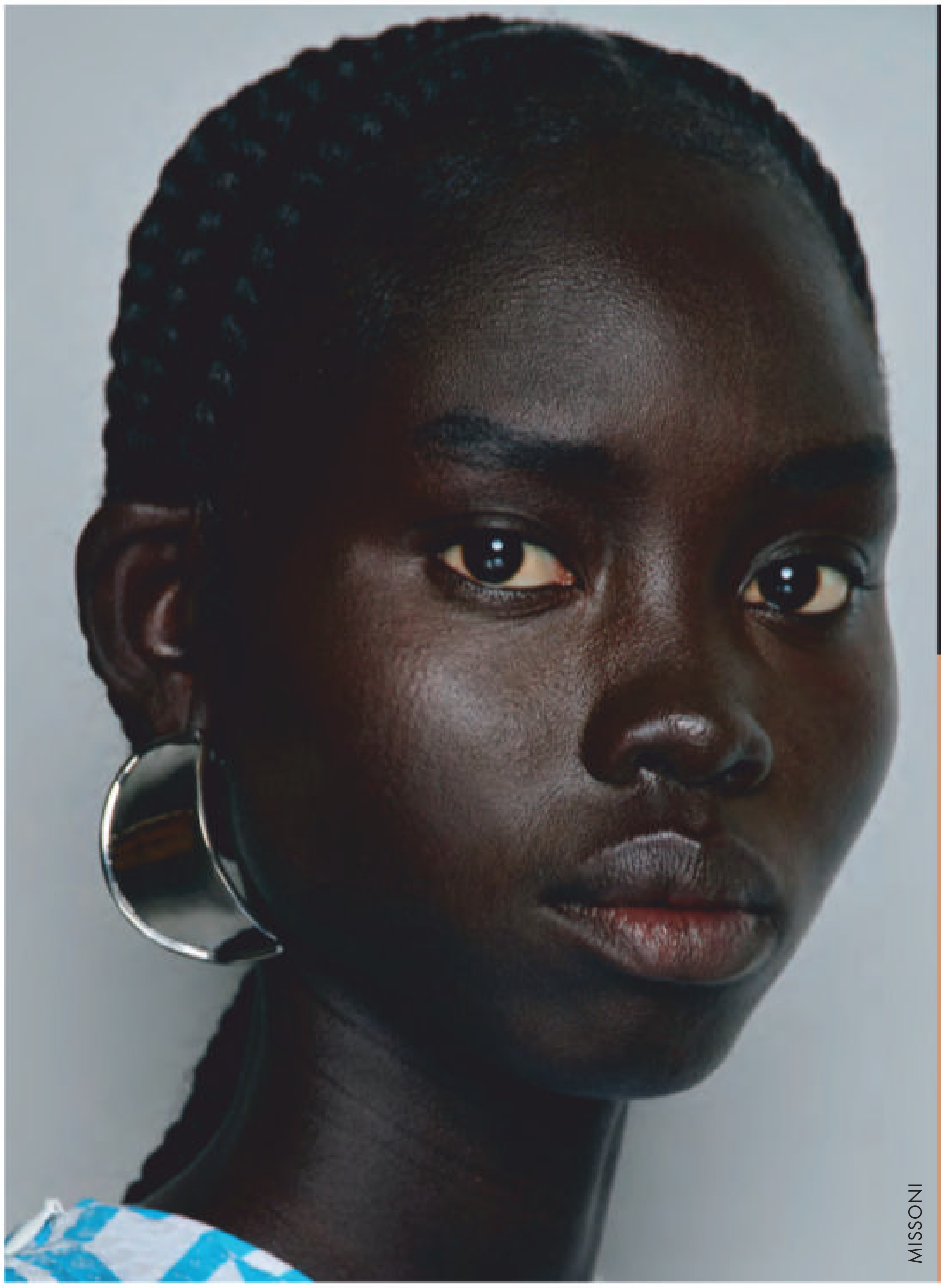
1. E.L.F. MINT MELT GLOSS IN MINT SPRINKLE **($5, ELFCOSMETICS.COM)**
2. TOWER 28 SUPERDEW HIGHLIGHTER BALM **($24, TOWER28BEAUTY.COM)**

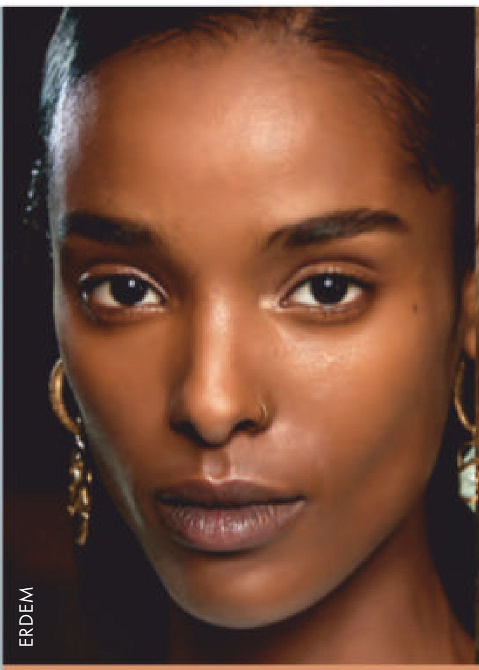

ERMANNO SCERVINO

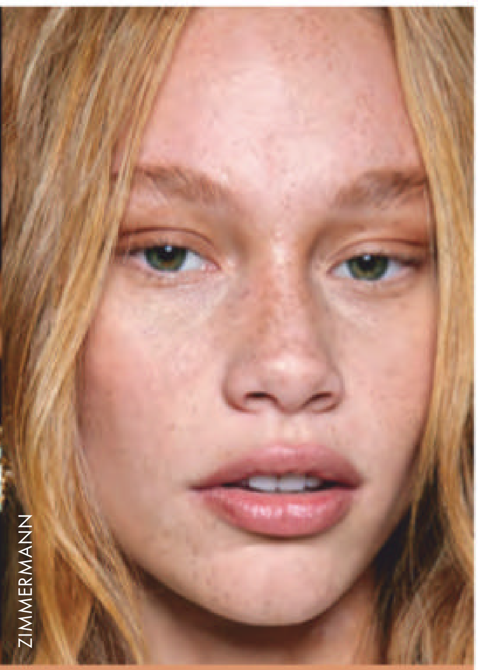

ALESSANDRA RICH


NENSI DOJAKA


J.W. ANDERSON


MISSONI


ERDEM


ZIMMERMANN

MINIMAL CHIC

"Less is more" was clearly the beauty mantra on the Zimmermann, Erdem and Missoni runways this season, with smooth, perfectly even complexions, strategically subtle highlighting, tamed brows and neutral lips stealing the spotlight.

1.

2.

1. JONES ROAD WHAT THE FOUNDATION TINTED MOISTURE BALM IN DEEP **($56, JONESROADBEAUTY.COM)** 2. PIXI CC CRAYON IN BRIGHT UNDEREYE **($20, SHOP.SHOPPERSDRUGMART.CA)**

CECILIE BAHNSEN

PAMELLA ROLAND

ZIMMERMANN

ERMANNO SCERVINO

PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY)

CUT ABOVE

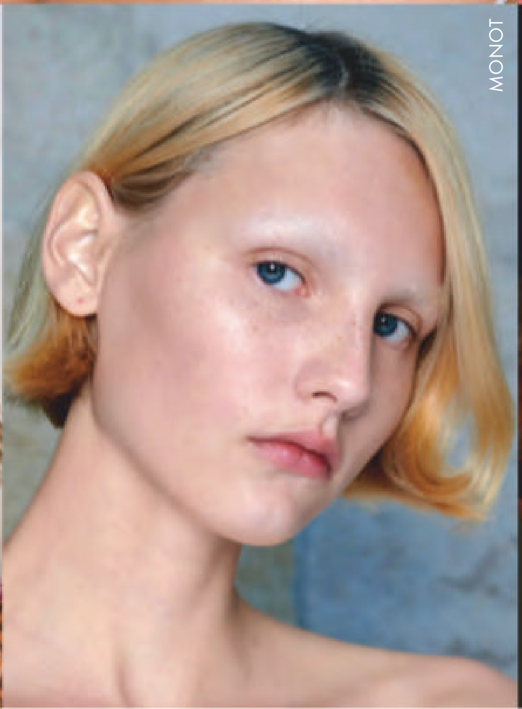
The hair trend of the year—the box bob—is a throwback to a classic that's amazing at bringing volume to fine, flat hair. We love it in all its (bangs-optional) wavy, curly, sleek, short or clavicut glory. So many bob-tions!

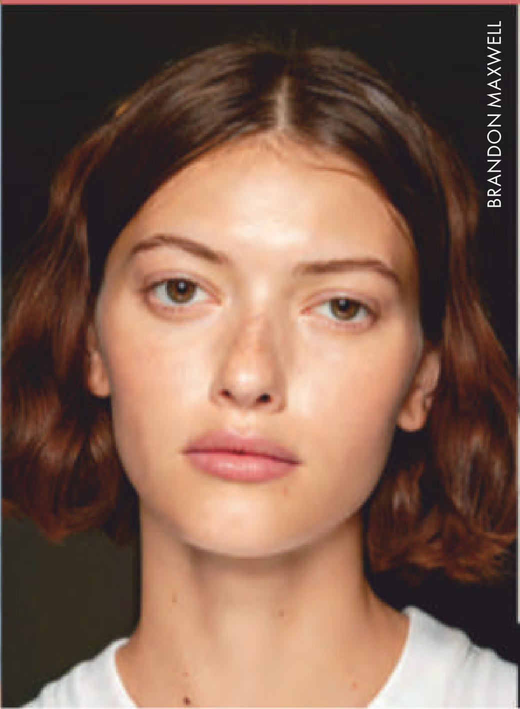
1.

2.

1. JVN HAIR EMBODY VOLUMIZING HAIR FOAM **($38, SEPHORA.CA)**
2. BED HEAD BY TIGI WANNA GLOW HYDRATING JELLY OIL **($18, MATANDMAX.COM)**

ISABEL MARANT


MONOT

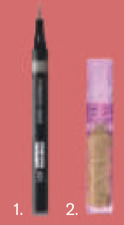

BRANDON MAXWELL

ADEAM

ROKH

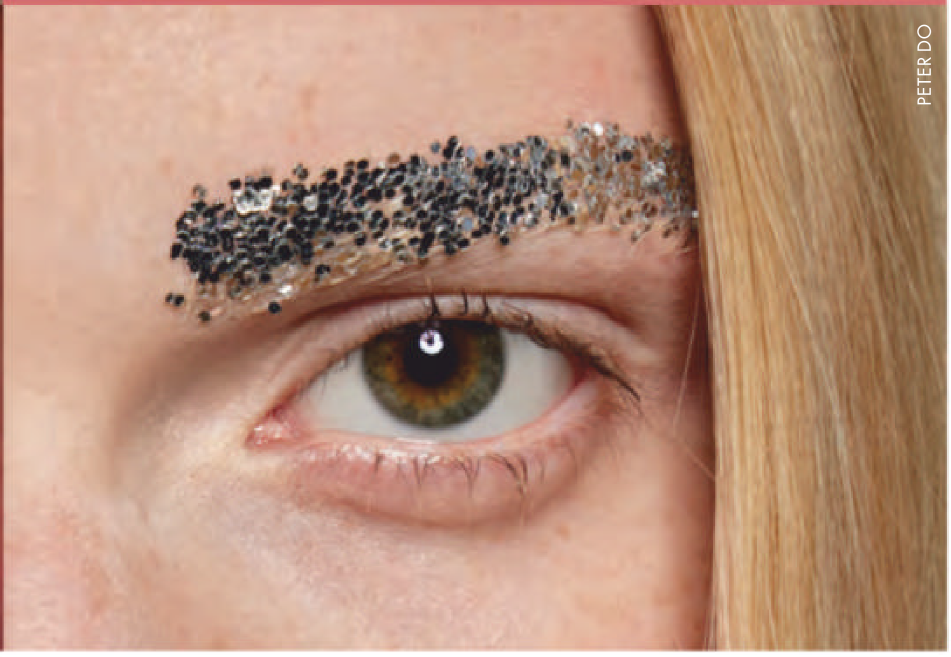
RAISE BROWS

Brows have been having a moment for a few years now, but on 2023 runways, it was open season. We're talking bleached, sculpted, pencilled in, highlighted, glittered and split. There's literally a brow for every mood.



1. PUPA MILANO EYEBROW LINER IN 001 ASH BROWN (**$26, PUPAMILANO.CA**) 2. KOSAS AIR BROW TINTED CLEAN VOLUMIZING EYEBROW GEL IN HONEY BLONDE (**$30, THEDETOXMARKET.CA**)

CHRISTIAN COWAN

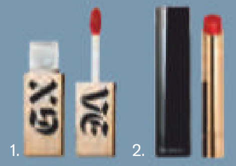


PETER DO

CAROLINA HERRERA

VINYL SHINE

Wanting a bit of lustre on your lips or a high-shine pout? Luckily for you, bold red lips were a major presence on the season's most influential runways. To go full femme fatale, outline those beauties with pencil; overline if you want a more voluptuous look.



1. GXVE BY GWEN STEFANI XTRA SAUCE LONGWEAR VINYL LIQUID LIPSTICK IN ORIGINAL RECIPE (**$31, SEPHORA.CA**) 2. CHANEL ROUGE ALLURE L'EXTRAIT LIPCOLOR IN 854 (**$74, CHANEL.COM**)

MOSCHINO

PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY)

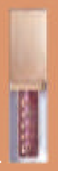
MARK FAST

BOTTER

GLITTERATI

This summer, we're picking up where we left off last year with metallic glitter on the eyes, cheeks and lips.

1.



2.

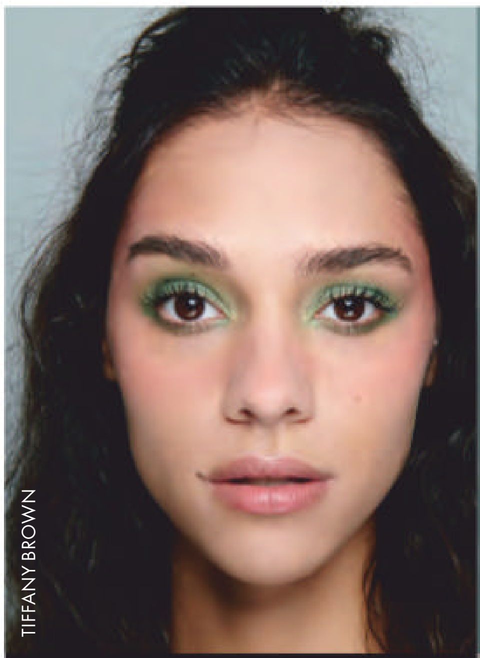
1. DANESSA MYRICKS BEAUTY INFINITE CHROME FLAKES IN LIGHTNING BOLT **($33, SEPHORA.CA)**
2. STILA GLITTER & GLOW LIQUID EYESHADOW IN WHIMSICAL **($31, STILA.CA)**

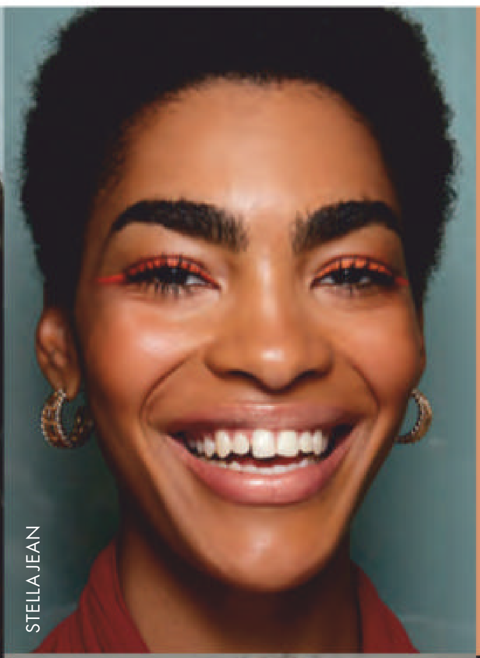
HALPERN

MARK FAST

TORY BURCH

BATSHEVA

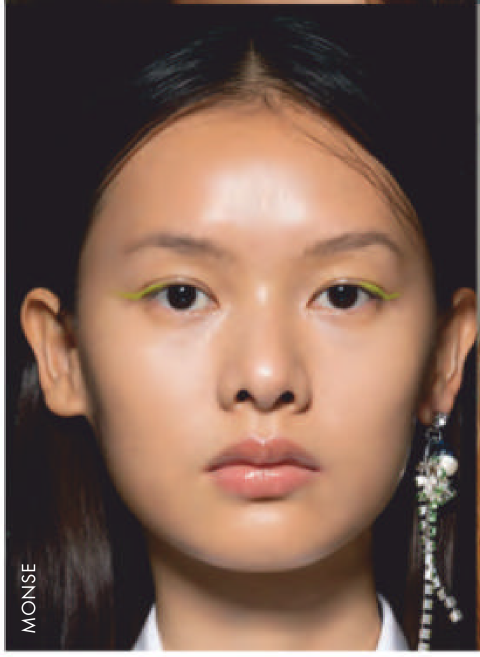

TIFFANY BROWN

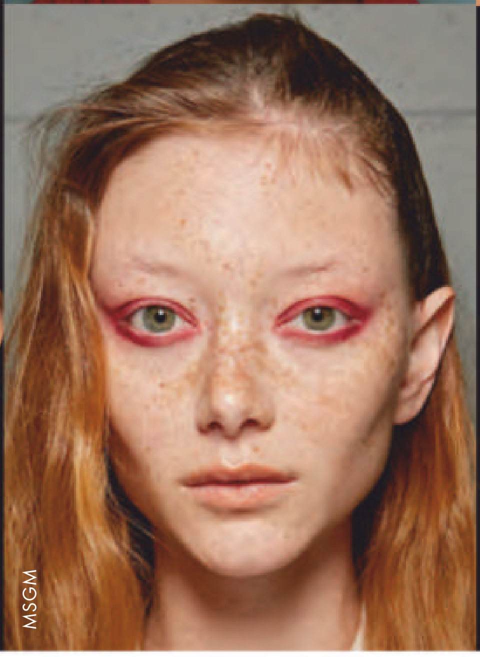

STELLA JEAN

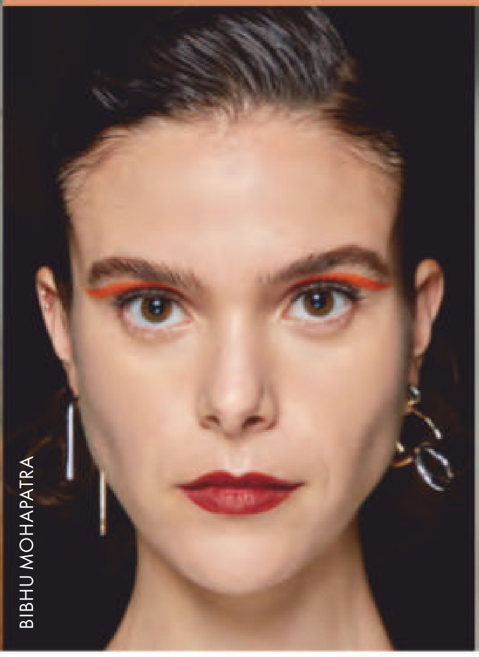
RAINBOW BRIGHT

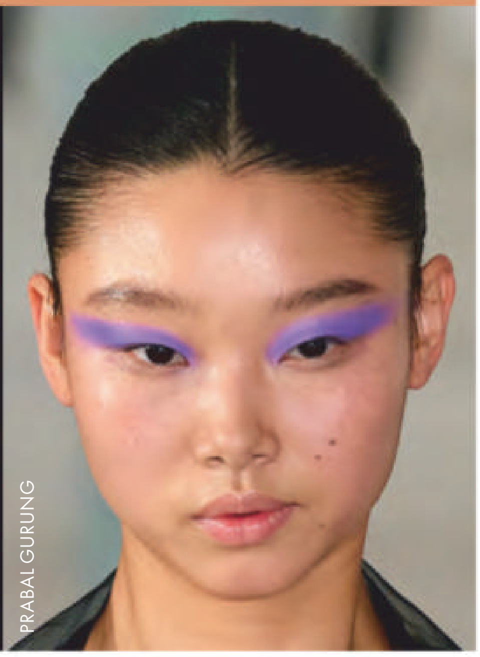
Delicately coating lashes, solidly adorning eyelids or perfectly highlighting the browbone for a sheer or glossy effect, colour-forward eye makeup is super versatile and 100 percent now. P.S. There's only one rule this season: Paint outside the box!

1. 19/99 BEAUTY PRECISION COLOUR PENCIL IN MELEG (**$25, 1999BEAUTY.CA** OR **SSENSE.COM**) 2. M·A·C COSMETICS CHROMALINE LINER IN LANDSCAPE GREEN (**$28, MACCOSMETICS.CA**)





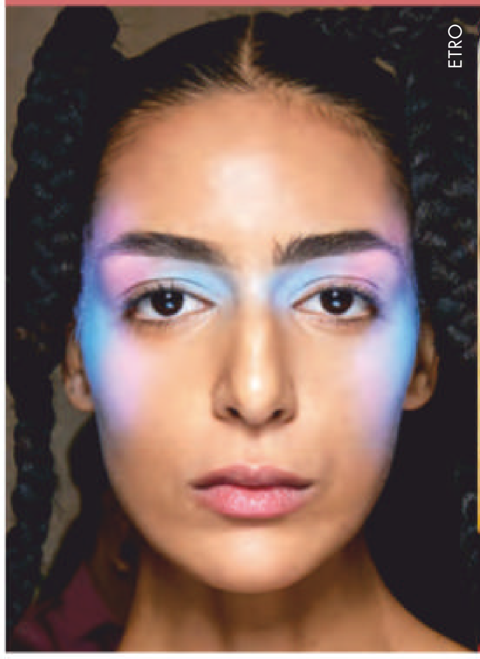

BIBHU MOHAPATRA

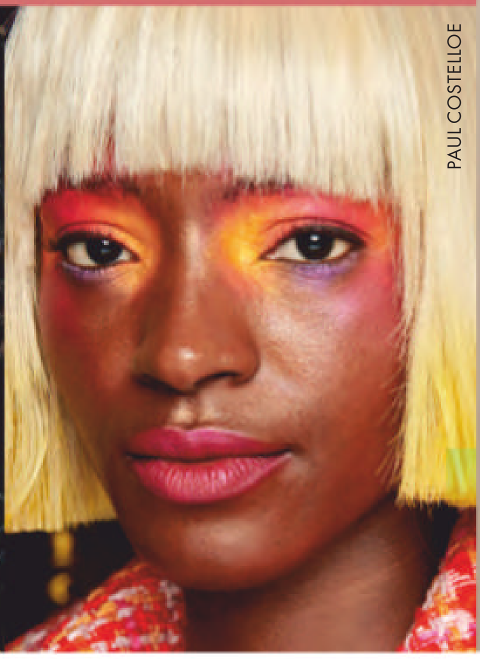

PRABAL GURUNG

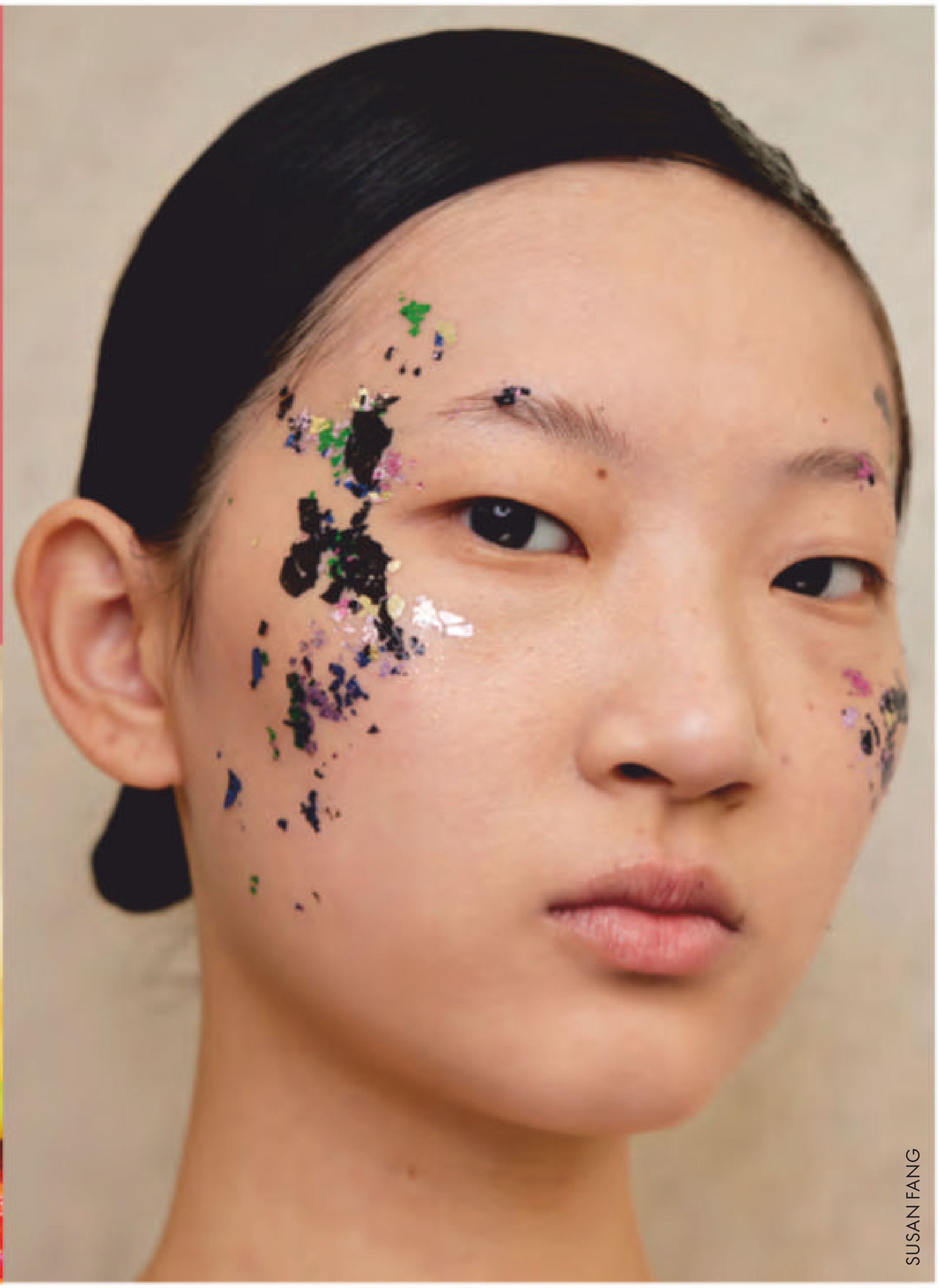
ART FORUM

This season's makeup draws inspiration from modern art, as seen on the Moschino, Stella Jean, Etro and Paul Costelloe runways. Solid fluorescents, neon halos (when darker shades are applied on the inner and outer corners of the lids with lighter, shimmery shades in the centre), multicoloured appliqués... Let your creativity flow!

1. LANCÔME HYPNÔSE PALETTE IN 16 BLEU HYPNÔTIQUE (**$66, LANCOME.CA**)
2. ANASTASIA BEVERLY HILLS NORVINA PRO PIGMENTS PALETTE VOL. 6 FOR FACE & BODY (**$79, ANASTASIABEVERLYHILLS.COM**)




PAUL COSTELLOE



PHOTOGRAPHY: LAUNCHMETRICS SPOTLIGHT (RUNWAY)

DSQUARED2

LARUICCI

LUISA SPAGNOLI

UJOH

PAUL COSTELLOE

ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD

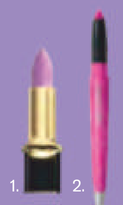
KIKO KOSTADINOV

UJOH

PROTOTYPES

BARBIECORE

Popping up just in time for the release of feminist filmmaker Greta Gerwig's *Barbie* (starring Margot Robbie), Barbiecore is a kitsch aesthetic that mimics the iconic doll's look—think bubblegum-pink and candy-purple lips, satiny skin and super-straight glossy hair.

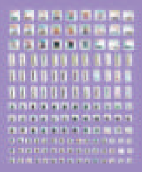


1. PAT MCGRATH LABS MATTETRANCE LIPSTICK IN FAUX PAS **($53, PATMCGRATH.COM)**
2. HAUS LABS BY LADY GAGA LE MONSTER LIP CRAYON LIPSTICK IN FUCHSIA SHIMMER **($29, SEPHORA.CA)**

GENERATION CLASH

DISCO FEVER

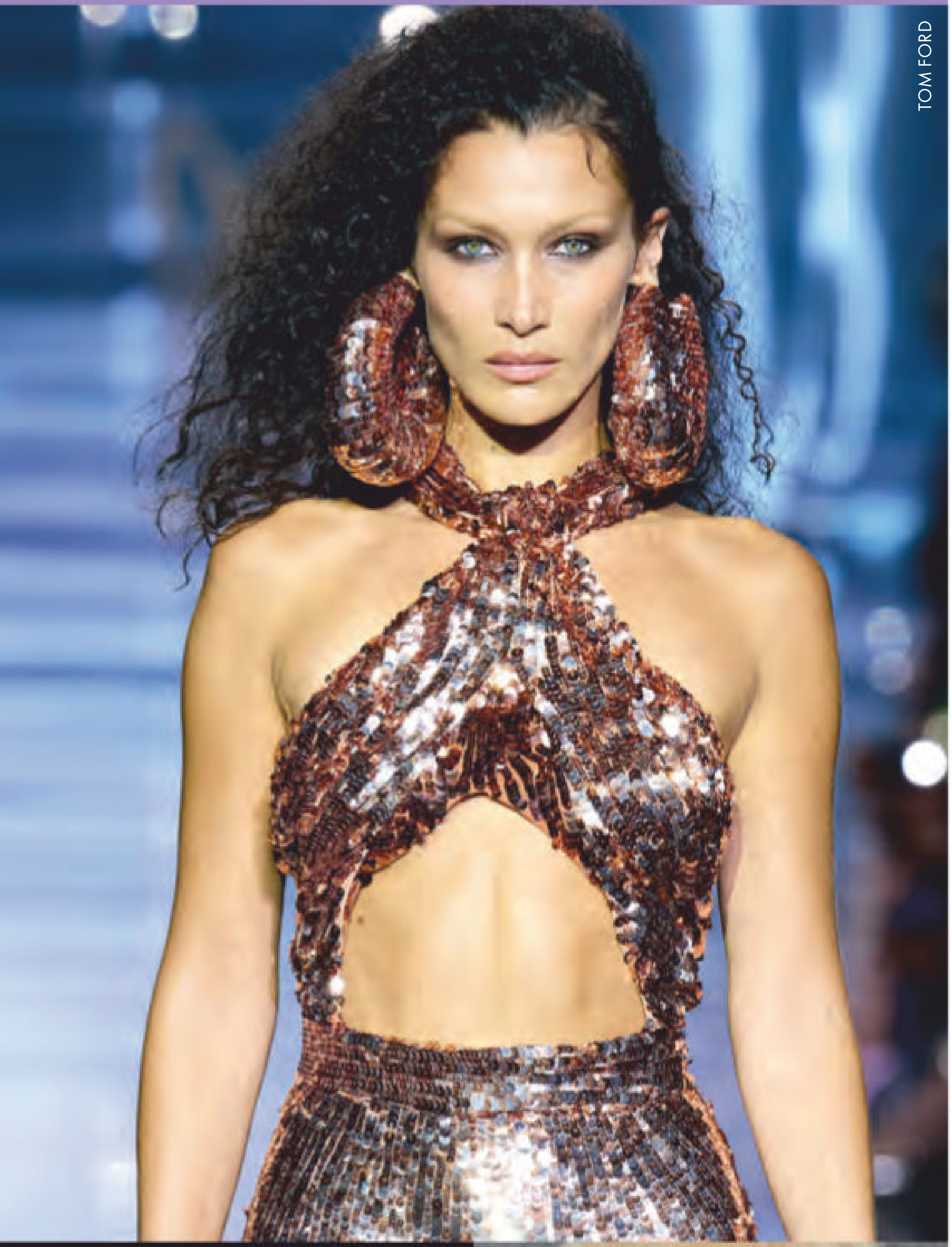
Glitter, sequins and all that shimmers and shines adorn eyelids for a seriously '70s statement. Groovy pastel-coloured curls complete the look.

1.


2.

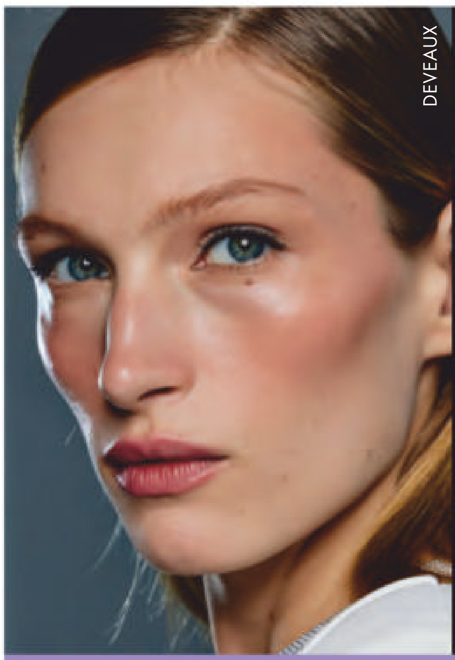
POSER PASTE

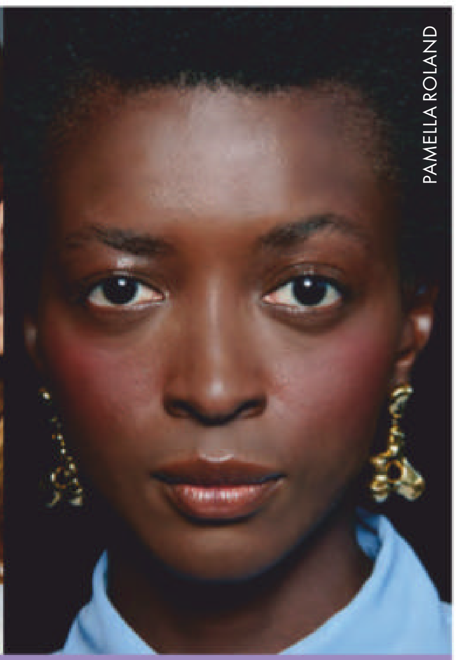
1. ZARA TURN OF THE CENTURY JEWELRY STICKERS **($14, ZARA.CA)**
2. GOOD DYE YOUNG POSER PASTE TEMPORARY HAIR MAKEUP IN EX-GIRL PINK **($24, GOODDYEYOUNG.CA)**


TOM FORD

ZIMMERMANN

HALPERN


DEVEAUX


PAMELLA ROLAND

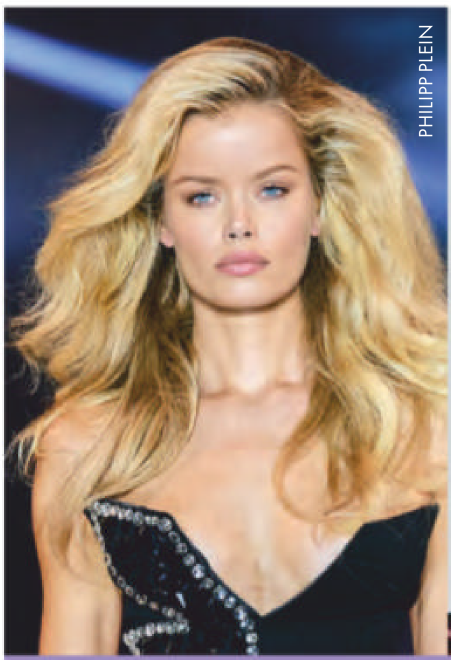
BLUSH OR BUST

On your marks, get set, blush! To make this iconic '80s look your own, apply pink, coral or vibrant-orange blush to the upper cheekbones, temples and outer corners of the eyes.

1.

2.

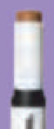
1. VIOLETTE_FR BISOU BLUSH IN INÈS **($48, VIOLETTEFR.COM)** 2. CHARLOTTE TILBURY PILLOW TALK MATTE BLUSH BEAUTY WAND IN PILLOW TALK PEACH POP **($52, CHARLOTTETILBURY.COM)**


PHILIPP PLEIN

FE NOEL

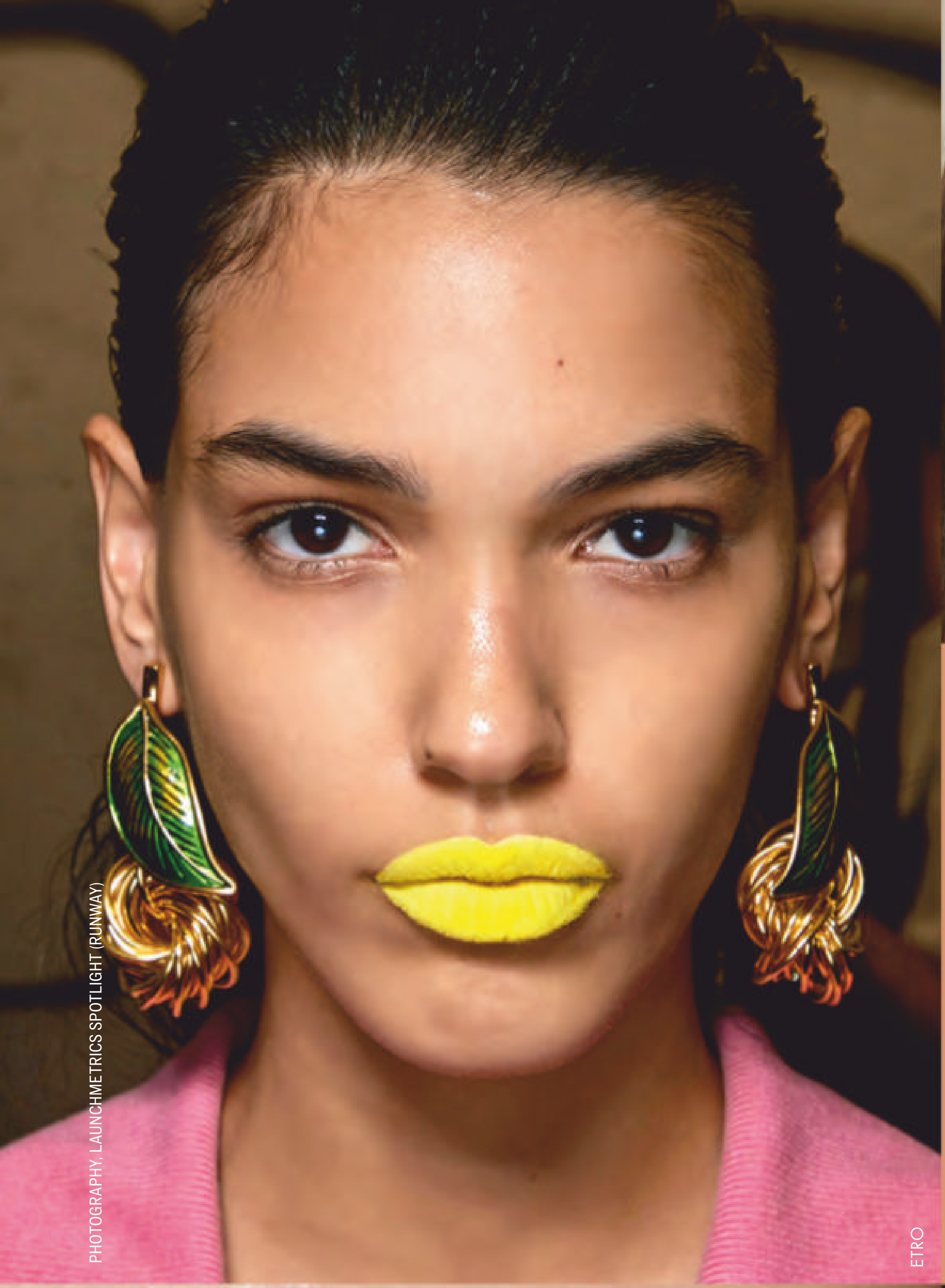
TOP MODEL

Sported by TikTok beauty queens Hailey Bieber and Bella Hadid, the '90s-inspired supermodel-chic aesthetic is all about neutral tones and big, babelicious hair.

1.


2.

1. MAKEUP BY MARIO SOFTSCULPT SHAPING STICK IN MEDIUM **($39, MAKEUPBYMARIO.COM)**
2. SHARK FLEXSTYLE AIR STYLING & DRYING SYSTEM **($350, SHARKCLEAN.CA)**



PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY)

ETRO

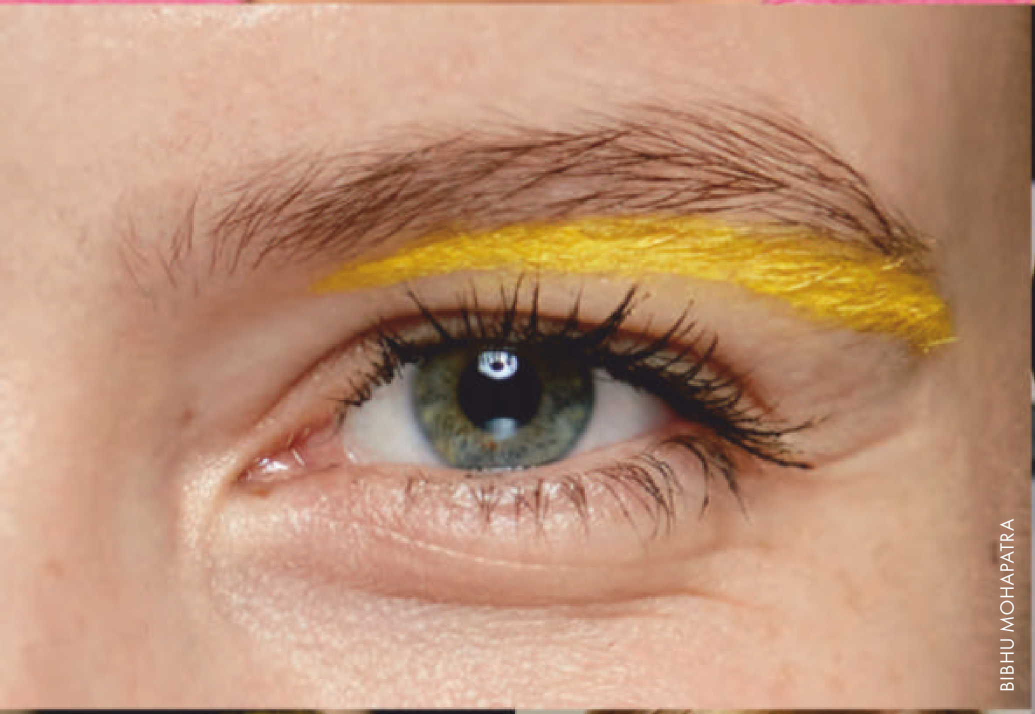
16ARLINGTON

GENNY

HELLO, SUNSHINE

Without a doubt the sunniest colour on the spectrum, yellow goes a long way when appropriately applied to eyes, lips, nails, cheekbones and hair.

1. SEPHORA COLLECTION 12 HOUR CONTOUR PENCIL EYELINER IN 63 SUNSHINE **($15, SEPHORA.CA)**
2. KVD BEAUTY SUPER POMADE VEGAN EYELINER, SHADOW & BROW PIGMENT IN DAFFODIL **($30, KVDVEGANBEAUTY.COM)**

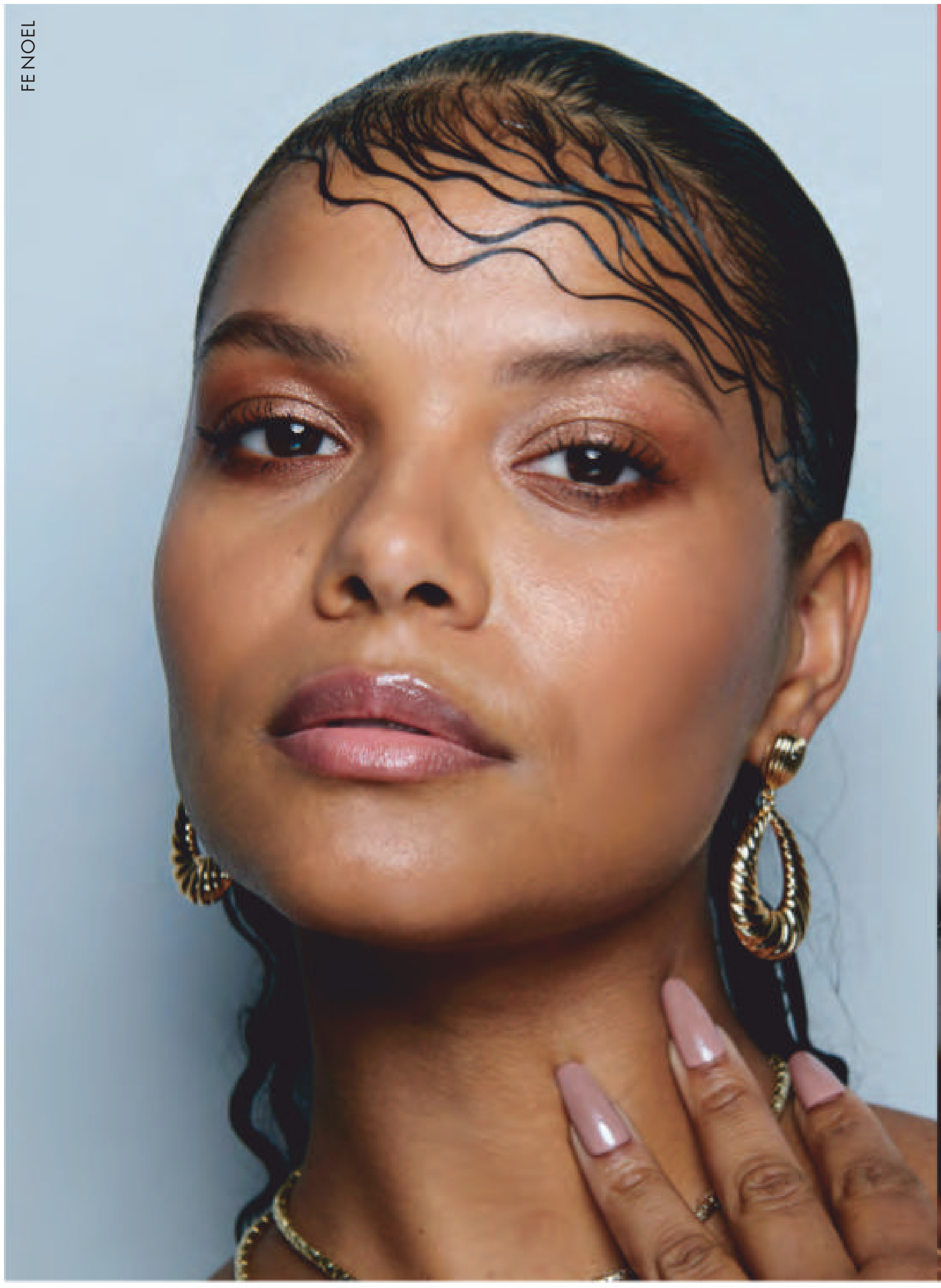


BIBHU MOHAPATRA

S.S.DALEY

PAUL & JOE

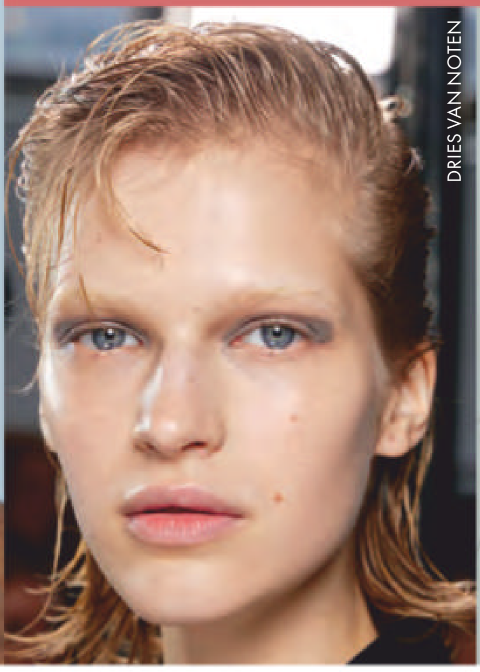
STELLA JEAN

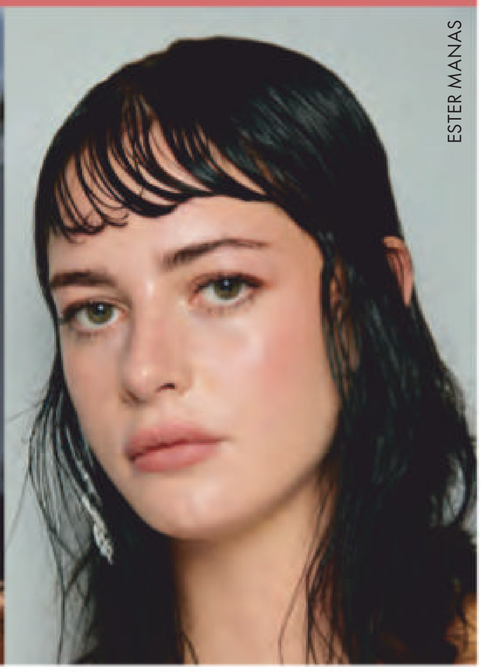


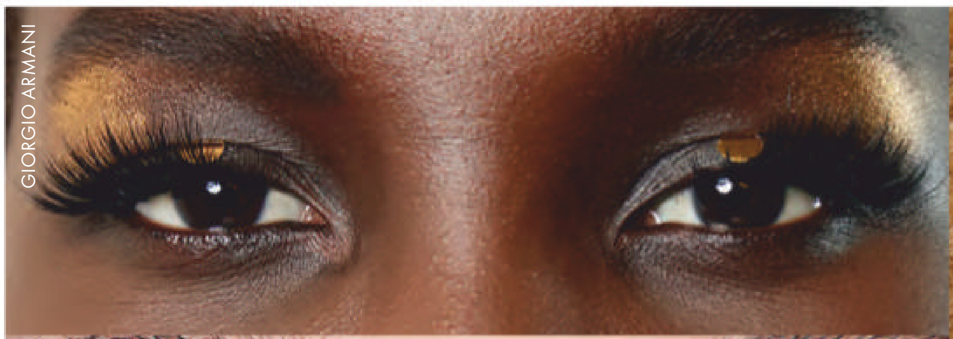
WET AND WILD

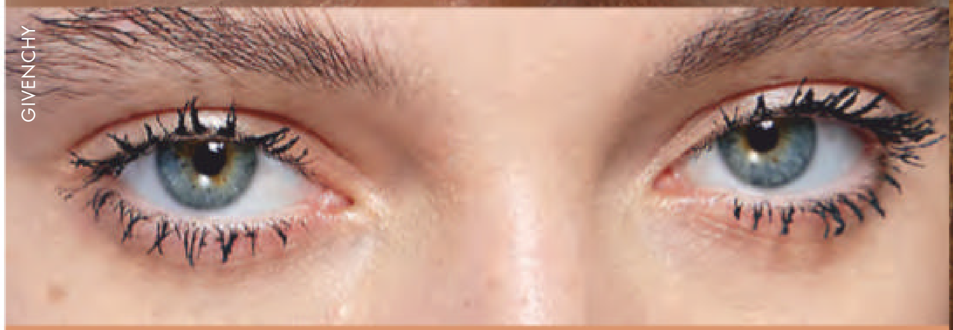
The wet look à la 2023 is not at all tidy or proper. It's more about keeping hair close to the forehead while going hard on the gel for some structure and holding power.

1. R+CO BLEU SURREAL STYLING SERUM **($90, SSENSE.COM)** 2. BUMBLE AND BUMBLE SUMO LIQUID WAX + FINISHING SPRAY **($38, BUMBLEANDBUMBLE.CA)**


DRIES VAN NOTEN

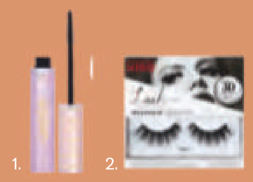

ESTER MANAS


GIORGIO ARMANI

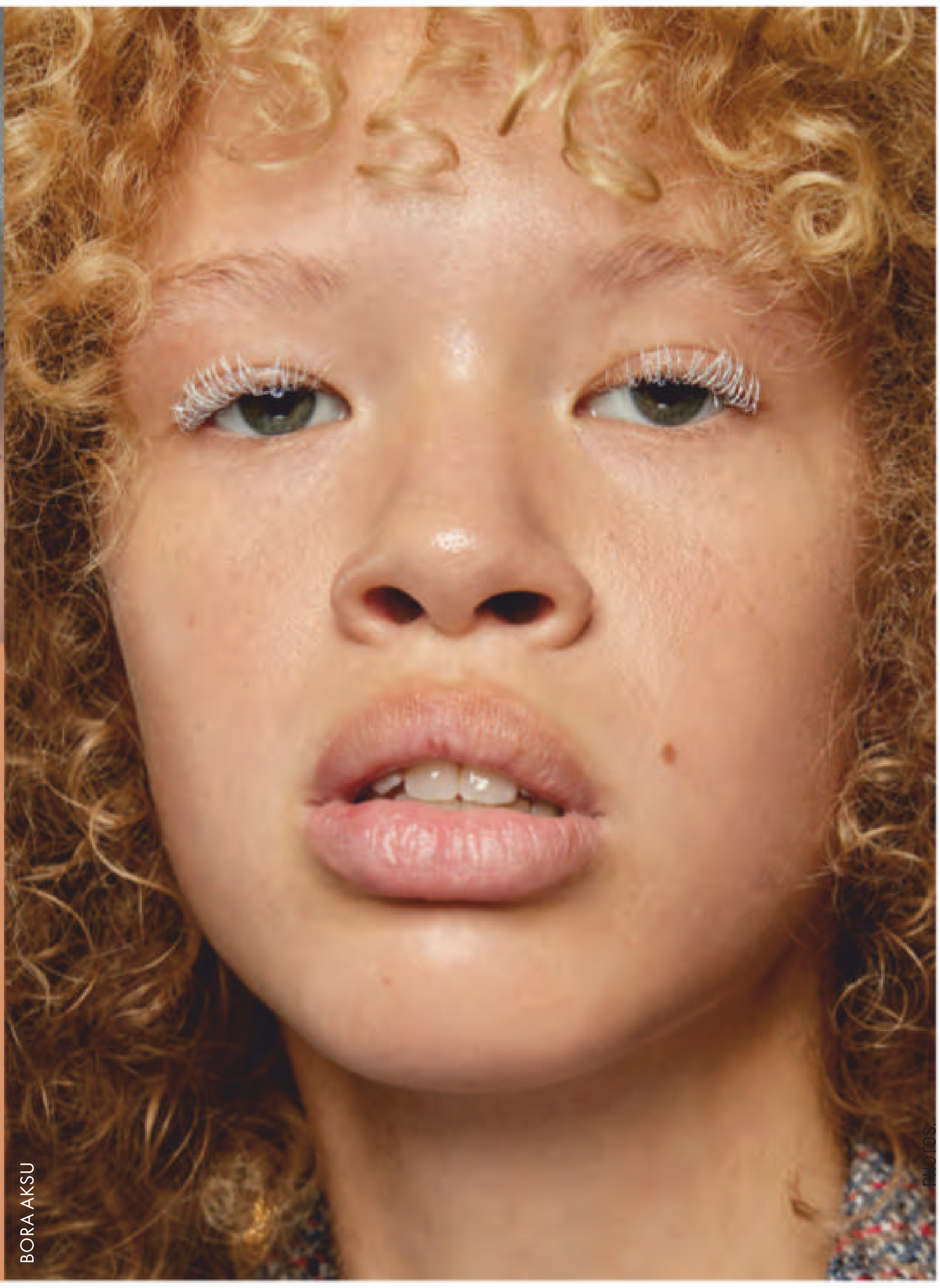


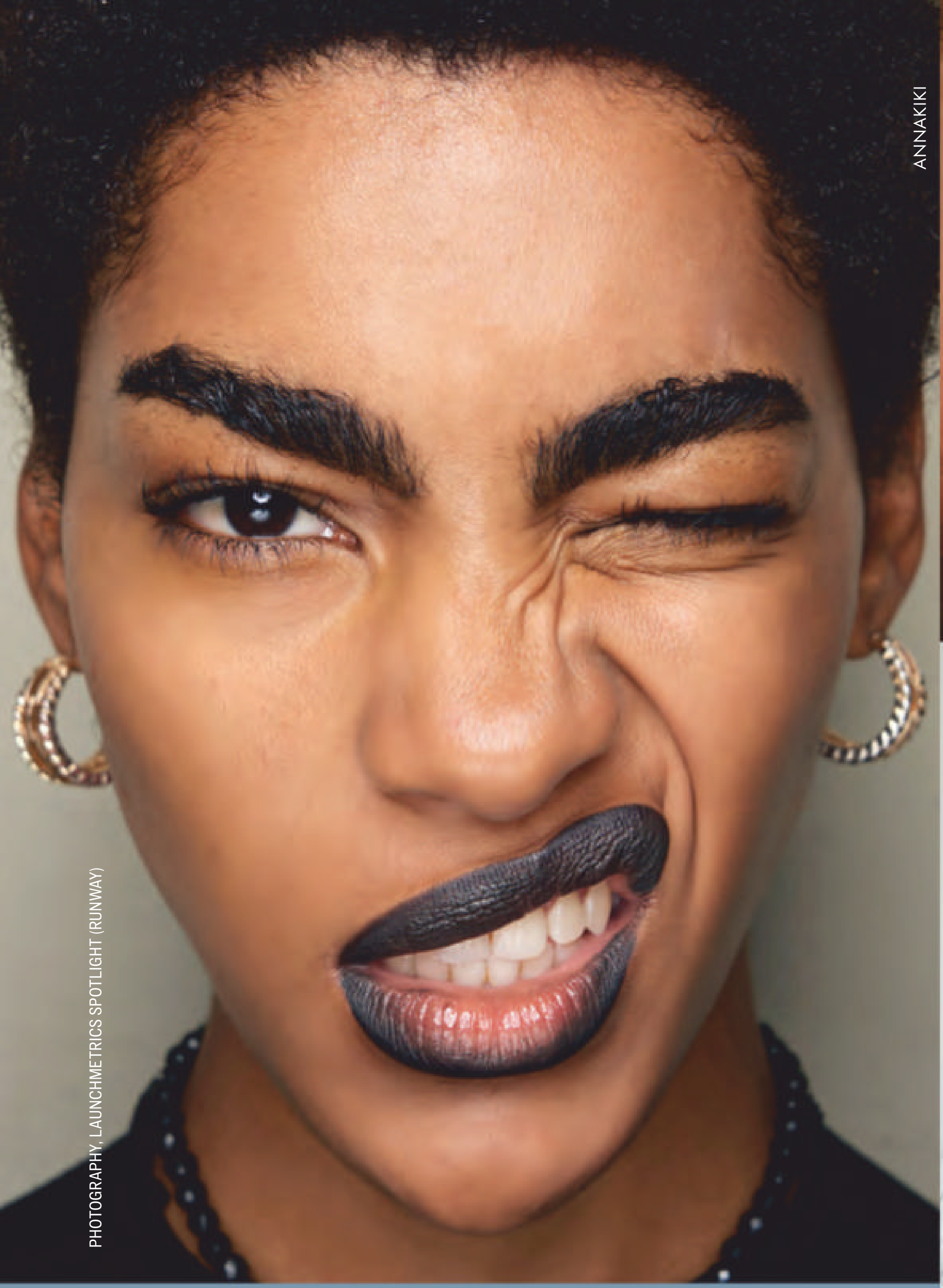
LASH OUT

Spotted on the runways: long lashes for days at Giorgio Armani and Prada, doll lashes at Givenchy and white mascara at Bora Aksu. This season, it's more of a bat than a flutter when it comes to showing off those eyes.



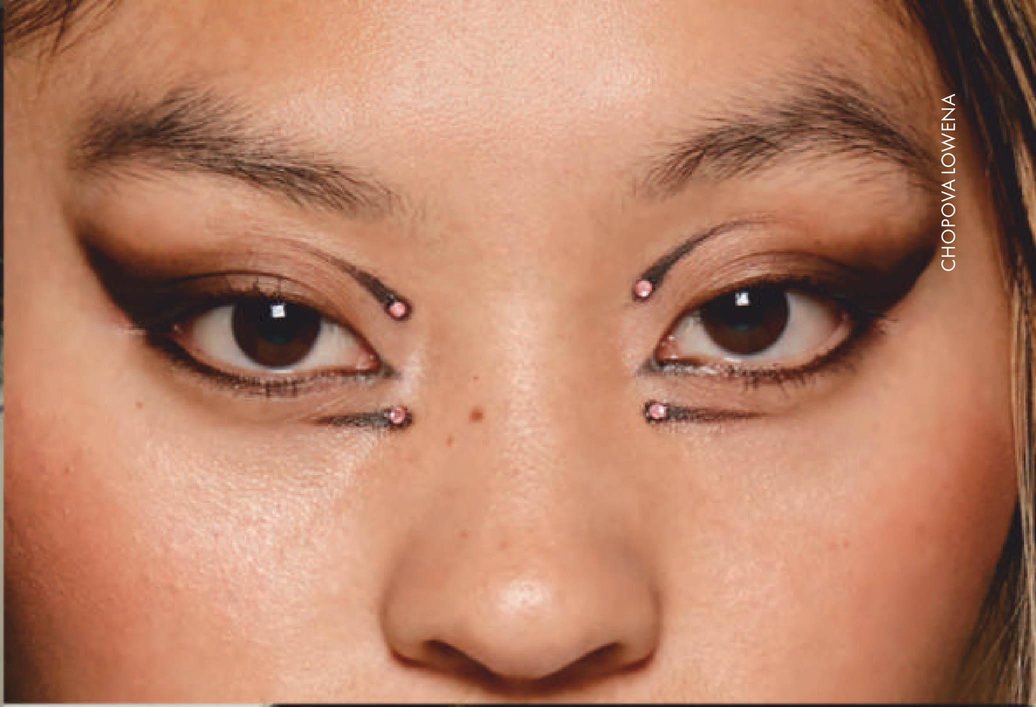
1. TARTE TARTELETTE TUBING MASCARA **($33, TARTECOSMETICS.COM)** 2. KISS LASH COUTURE TRIPLE PUSH-UP COLLECTION IN TEDDY **($11.50, KISSUSA.COM** AND **WALMART.CA)**





ANNAKIKI

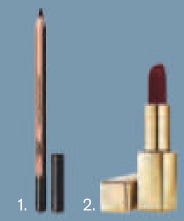
PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT (RUNWAY)



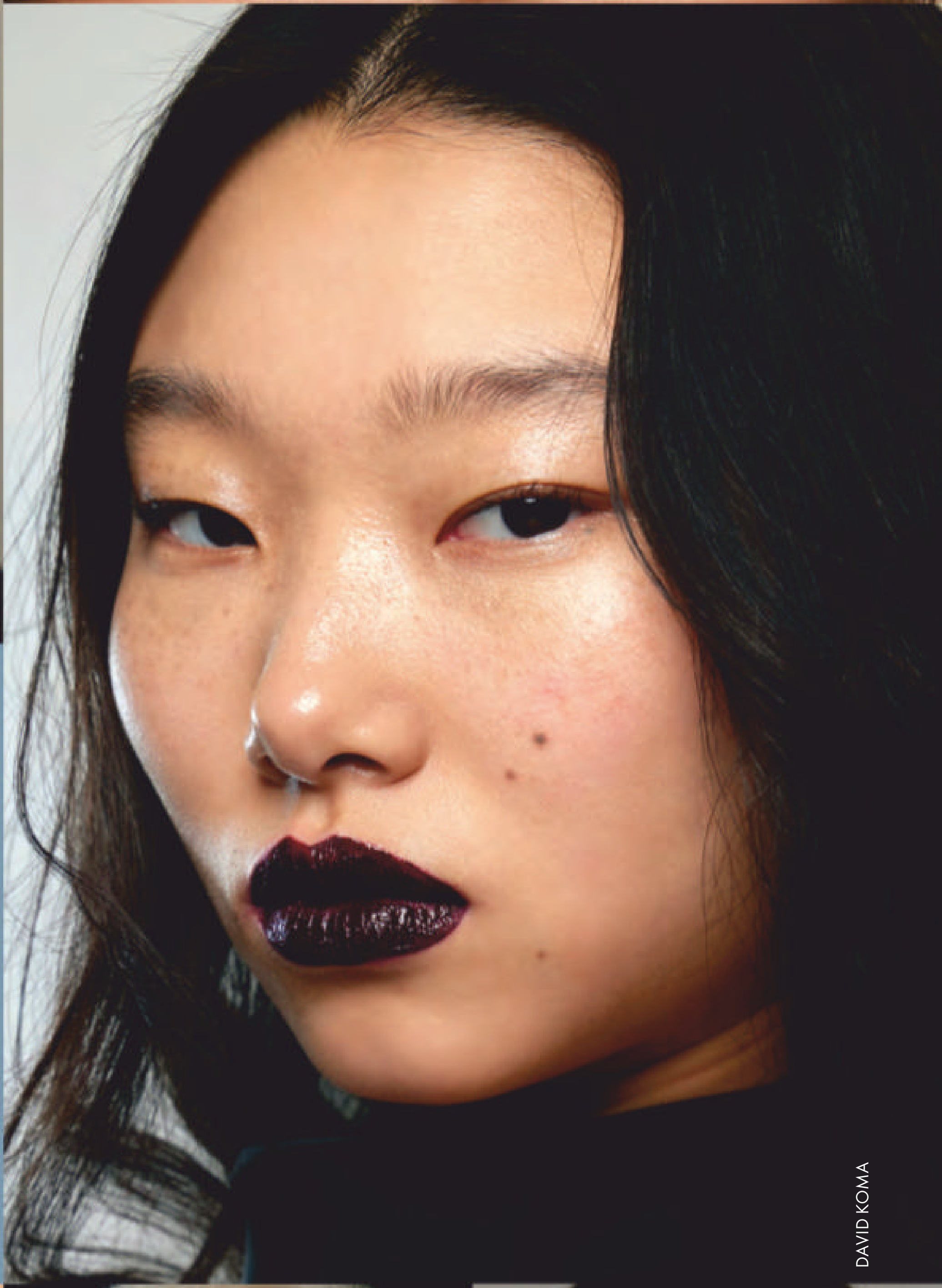
CHOPOVA LOWENA

GOTH GIRL

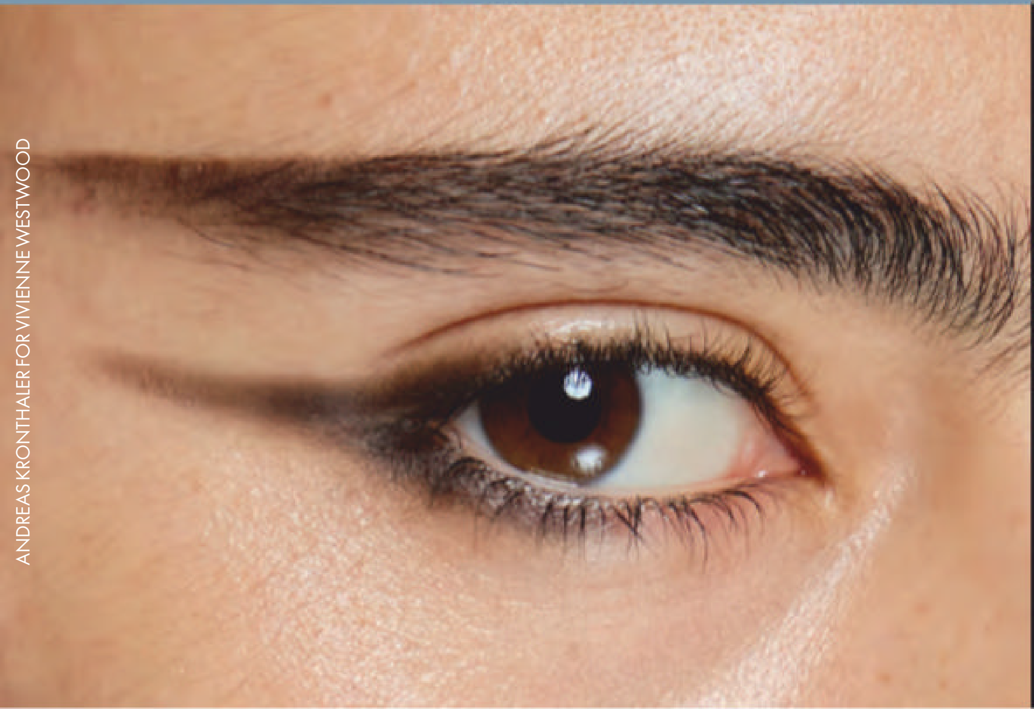
Call it the Wednesday Addams effect: The goth trend that emerged in the early 2000s is back in full force—albeit a version that's more grunge than punk this time around—with influences from the designers at Balmain, Dior and David Koma. This look's essentials include a sheer complexion, head-to-toe black and 100 percent drama.



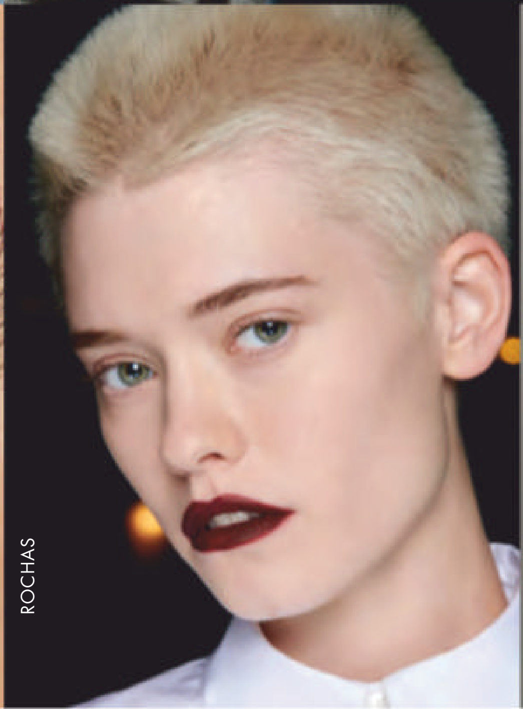
1. MAKE UP FOR EVER ARTIST COLOR PENCIL IN 100 WHATEVER BLACK (**$29, MAKEUPFOREVER.COM**)
2. ESTÉE LAUDER PURE COLOR LIPSTICK IN AFTER HOURS (**$46, ESTEELAUDER.CA**)



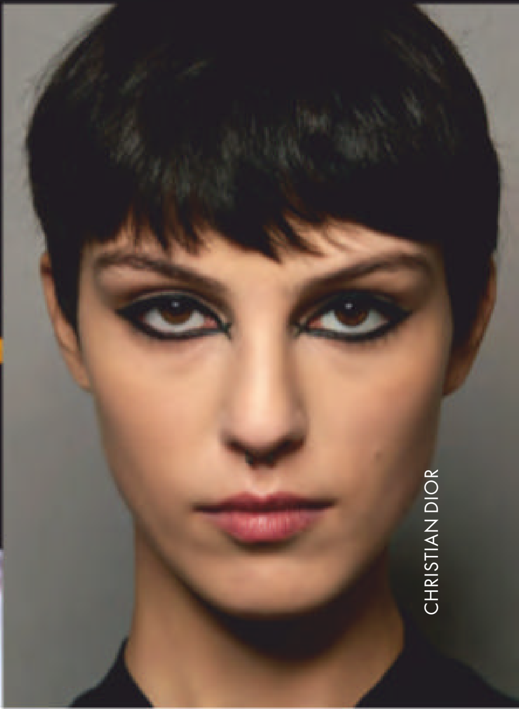
DAVID KOMA



ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD



ROCHAS



CHRISTIAN DIOR

THIS UNIVERSAL SERUM DELIVERS AN INSTANT BOOST OF SKIN-LOVING HYDRATION

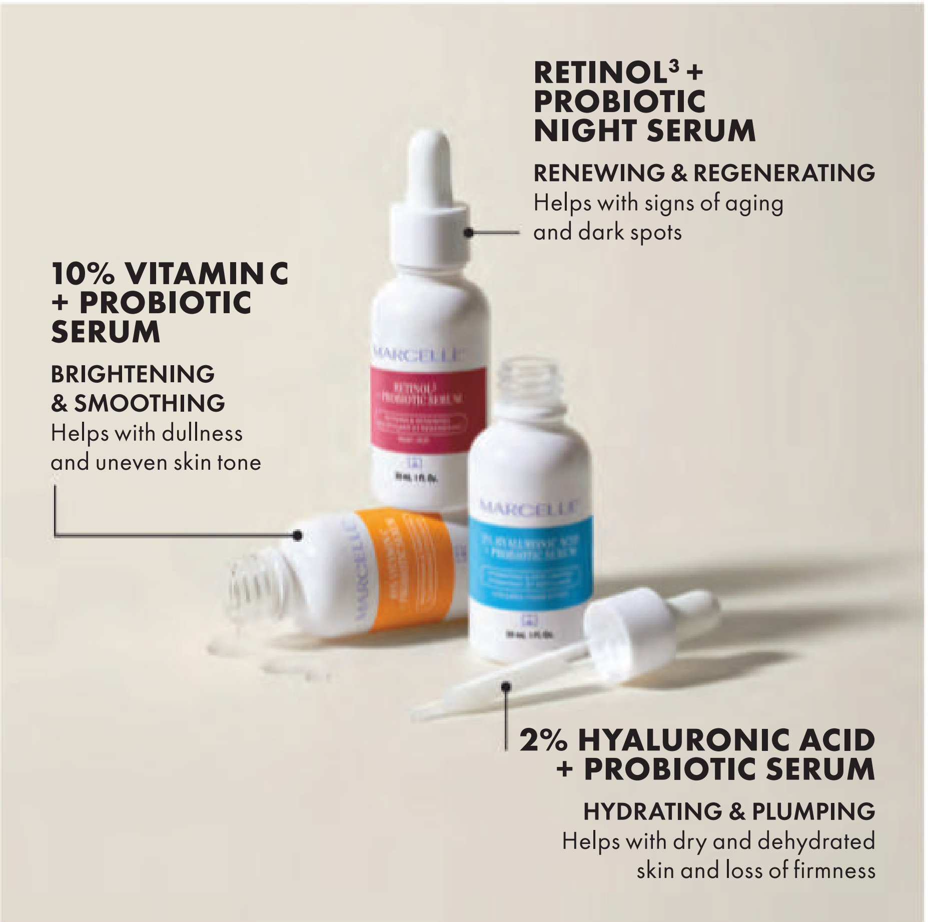
It's packed with clean-meets-potent ingredients.

WHEN IT COMES TO SKINCARE EXPECTATIONS, we're really after three things: effective ingredients, a do-it-all mandate and, over time, real, totally noticeable results. With Canadian beauty brand Marcelle's newest launch—the 2% Hyaluronic Acid + Probiotic Serum—it's check, check, check on our beauty wish list.

Let's dive into the clean, cruelty-free formula. It all starts with two percent pure hyaluronic acid, the gold standard in hydration. Want super-smooth, plump skin in the short term *and* the long term? This naturally occurring ingredient is key, especially when it's packed in at such a high concentration. Next is niacinamide, again at a powerful two percent dose. This multi-tasking form of vitamin B3 takes on a bevy of impactful tasks—minimizing redness, evening out skin tone and reducing the appearance of pores, fine lines and wrinkles—to keep you glowing at all angles. Finally, Marcelle makes use of probiotic elements in its sensitive-skin-tested serum. A buzzy on-the-rise ingredient in the world of skincare, probiotics help balance out the good bacteria on your skin, leading to a stronger microbiome that's able to ward off unwanted effects. (Think dryness and premature aging.)

Sounds like a 360-degree approach to luminous, supple skin, right? Fortunately, you can use the 2% Hyaluronic Acid + Probiotic Serum over your entire face—neck and eye area included. And if you're wondering whether Marcelle's latest offering gets the pros' stamp of approval, it definitely does. This highly considered product comes recognized by the Canadian Dermatology Association, thanks, in part, to its fragrance-free and hypoallergenic formula.

Now for the results*: After just a single application, wrinkles and fine lines are immediately filled with its next-level hydrating action. Four weeks of use yields even more impressive outcomes. The highlights? Smoother, more comfortable-feeling skin with improved firmness all over the face. What's more, over 90 percent of participants in a study said they noticed an improvement in their skin's overall appearance. Hello, fresh, makeup-ready complexion! ■


RETINOL^3 + PROBIOTIC NIGHT SERUM
RENEWING & REGENERATING
Helps with signs of aging and dark spots
10% VITAMIN C + PROBIOTIC SERUM
BRIGHTENING & SMOOTHING
Helps with dullness and uneven skin tone
2% HYALURONIC ACID + PROBIOTIC SERUM
HYDRATING & PLUMPING
Helps with dry and dehydrated skin and loss of firmness
MARCELLE

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* 2% Hyaluronic Acid + Probiotic Serum satisfaction test performed on 35 women aged 25–64 after 28 days of use.

PHOTOGRAPHY, COURTESY OF MARCELLE

A MATTER *of* CHANCE

GREGORIS PYRPYLIS, the newly appointed creative director at Hermès Beauty, talks about his past, his present and his makeup destiny.

By THĒO DUPUIS-CARBONNEAU

GREGORIS PYRPYLIS

FOR GREGORIS PYRPYLIS, being named creative director at Hermès Beauty was kismet. Raised in Athens, Greece, by pharmacists, he studied English literature at the University of Athens and was planning on pursuing a teaching career—until one pivotal night. While watching his best friend get ready to go out, he offered to lend her a hand with her look. "What I did was pretty nice," says Pyrpylis. "She was like, 'You know what, Gregoris? You've got talent. You should learn [to do] makeup!'" As it turned out, her encouraging words that evening were enough to tip the scales of providence: One makeup course turned into two, and these were followed by a stint at a M·A·C store and career moves at Bioderma and Shiseido; soon, he had a roster of celebrity clients including Cindy Crawford, Carla Bruni, Alexa Chung and Laetitia Casta.

Growing up in such a naturally vibrant country, Pyrpylis was always drawn to colour and had an eye for it. "[From the age of] four or five, I always had a coloured pencil in hand," he recalls. "Once when I was 10, my mum wore a shirt that I thought didn't suit her, so I hid it! Maybe I took the whole thing a little too far. But afterwards, she was like, 'Yeah, you were right.'" Watching his mother apply makeup, young Pyrpylis also came to understand the transformative power of pigment. "She really only used a lightly tinted moisturizer, but the moment she applied colour to her lips, I could sense her inner nature shift."

Joining the ranks of Hermès Beauty makes perfect sense to Pyrpylis given the way he holds the house's ethos so close to his heart. "Makeup isn't something you wear to please others—it's for you to celebrate what makes you unique," he says. "At Hermès, we value well-being and appearance, in that order." His role as creative director involves makeup colour, texture and collection design as well as delivering creative campaigns and master classes for the brand. And everything Pyrpylis does, he does with thoughtful intention. "The offerings out there are so varied that even I—a makeup artist—can enter a beauty store and get overwhelmed," he confesses. "I think a more modern approach to beauty and luxury is to simplify by focusing on what's essential and then doing it perfectly. But simple doesn't mean boring, and I think that speaks to today's women. Every product created by Hermès—whether it's a $93 lipstick or a $50,000 handbag—is handled with the same care and approached exactly the same way."

While the deep heritage of the legendary French house is a near-infinite source of creativity for Pyrpylis, he doesn't stop there. He draws inspiration from all around him: New York's famous High Line—particularly the Hudson Yards Vessel—the way light bounces off a building and the women he encounters around the world. "As a creative person, I have a mess in my mind that seems to be tied into my impulse to create," he says. "Sometimes it can feel like too much, but then I'm like, 'Okay, just lock onto an idea and go with it!'" says the artist, adding that impatience can be his worst enemy.

So what should we expect from the upcoming Hermès Beauty collections now that the first chapters of the brand—Rouge Hermès lipstick, Rose Hermès blush, Les Mains nail polish and Plein Air complexion—have been written? "There's one category we haven't played with yet, but that's all I can say for the moment," Pyrpylis teases. Consider our curiosity piqued. ■

PHOTOGRAPHY, PAUL SCHMIDT (G. PYRPYLIS)

1.

2.

SPRING INTO HERMĒS

1. To celebrate the balmier days ahead, Pyrpylis has imagined three new colours for Rouge Hermès—warm and sunny limited editions that are translucent and glossy-finish forward, including "a dazzling coral that illuminates the lips with sparkles, like the sun being reflected off the sea," he reveals.

ROUGE HERMÈS IN 06 CORAIL PARASOL **($93, HERMES.COM)**

2. The Plein Air complexion collection continues to grow with the arrival of bronzing and H Trio illuminating powders, which Pyrpylis recommends applying "with a generous gesture over the entire face to awaken the joyful memory of a day spent in an abundance of golden sunlight."

HERMÈS H TRIO HEALTHY GLOW MINERAL POWDER IN 03 SAHARA **($136, HERMES.COM)**

NATURAL INSPIRATION

Biomimicry has the whole beauty world talking.
Here's the lowdown on the technology behind products
that mimic our bodies' natural functions.

By ANDRÉA SIRHAN DANEAU

IF YOU'RE A SKINCARE AFICIONADO, you've no doubt seen the buzzword "biomimetic" on many beauty products lately—but what exactly does this term mean? "'Biomimetics' refers to the products and techniques that reproduce the body's natural functions," explains Dr. Renée A. Beach, dermatologist and founder of DermAtelier on Avenue Road in Toronto. In simple terms, biomimetic compounds are forged from natural or synthetic ingredients and are identical—or almost identical—to what the human body itself produces, which allows products that contain them to function in the same way. "By copying a compound that the body naturally makes itself—or by simulating the structure of hair and skin—we get better results," says Lionel Ripoll, professor of cosmetology at Université du Québec à Chicoutimi.

PHOTOGRAPHY, DELMAINE DONSON/GETTY (MODELS)

Hyaluronic acid, which is present in hair, skin and nails, is a great example, as skincare science has been able to harness synthetic and marine ingredients that replicate the naturally occurring acid's biological characteristics. "With these kinds of products, the concentration of the biomimetic ingredients is equal to that of our body's own proteins and acids," says Beach. "So a 1 to 2 percent hyaluronic-acid serum would facilitate the compound's absorption in the dermal layer, where it will combine with the similarly present hyaluronic acid and boost hydration."

But biomimicry is nothing new to the cosmetics industry, which has been exploring this area for a long time. Back in the 1980s, Lancôme's Niosome line and Dior's Capture line were already embracing the technology. "These brands were the first to bring liposomes—in creams manufactured using the skin's own structure to boost compatibility—to market," says Ripoll. Next, liposome technology was applied to hair care, most notably in 2017, when the brand René Furterer launched an active biomimetic called "intercellular cement," which promotes hair-fibre cohesion and prevents locks from drying out. But it wouldn't be until 2020 that biomimetics appeared on everyone's radar thanks to K18 and its famous molecular-hair-repair mask, which uses a peptide that has a similar size and structure to natural keratin. Turning back the clock on damaged hair, K18 went viral on TikTok and was touted by celebrities and beautistas alike as nothing less than a lifesaver.

Since then, biomimicry has found its way into all kinds of marketing campaigns, which is a genius strategy, says Ripoll, given the innovation's big benefits. "For scientists, copying nature guarantees a certain success rate since higher efficacy goes hand in hand with compounds that mimic a biological process rather than some randomly selected chemicals," he explains. "For manufacturers, it's a narrative that's natural to promote. And for consumers, it's a concept that's easy to grasp and a great tool for gauging quality." Plus, biomimetic beauty products are potentially more sustainable than their traditional counterparts, especially entirely synthetic ones that are derived from non-renewable natural resources and lack the energy efficiency found in nature.

For Katia Ravard, head of biomimicry at Pierre Fabre Group, the field of biomimetic cosmetics is just getting started. "Pretty much every area—actives, ingredients, textures, the science itself and industrial processes, to name a few—is ripe for innovation," she says. The next step? More expertise, research and knowledge sharing between professionals from the various fields studying biomimicry and applying those learnings to beauty. "We need more cross-functional collaboration—between scientists, engineers, urban planners, ecologists, sociologists, public institutions—to collectively learn what biology has to teach us," says Ravard. "Nothing occurs in a vacuum; everything is interconnected, and life exists in a state of equilibrium that is beneficial to our greater ecosystem as a whole." ■

FILORGA
SKIN-UNIFY INTENSIVE
Sérum uniformisant illuminateur
Illuminating even skin tone serum

This skin serum's biomimetic peptide has the same antioxidant properties as a polyphenol found in green tea. Combine that with vitamin C, licorice root and algae and you neutralize the free radicals responsible for age spots.

FILORGA SKIN-UNIFY INTENSIVE SERUM **($98, FILORGA.CA)**

Avène
TOLERANCE HYDRA-10

Made entirely from naturally sourced biomimetic ingredients, this hydrating cream replicates the structure of the cutaneous barrier, making it easier for skin to absorb the product's moisture-intense compounds.

AVÈNE TOLERANCE HYDRA-10 HYDRATING CREAM **($38.50, EAU-THERMALE-AVENE.CA)**

K18
BIOMIMETIC HAIRSCIENCE
50 ml / 1.7 fl oz liq

Unlike a band-aid solution that superficially smooths over damaged hair with nourishing ingredients, the K18 peptide works its magic by actually repairing hair that's suffering the consequences of colour and heat.

K18 LEAVE-IN MOLECULAR REPAIR HAIR MASK **($89, SEPHORA.CA)**

Omorovicza

This silky-smooth essence—containing snow mushroom, tomato stem cells and hyaluronic acid—allows for optimal hydration and aids the absorption of your other skincare products.

OMOROVICZA QUEEN ESSENCE **($132, NORDSTROM.CA)**

Nécessaire
The Scalp Serum
Sérum Capillaire

This hair serum boasts a biomimetic peptide called acetyl tetrapeptide-3, which tells skin to rev up collagen production and make more of the proteins that keep hair follicles healthy.

NÉCESSAIRE THE SCALP SERUM **($78, SEPHORA.CA)**

THIS SUPER-HYDRATING SERUM MAKES GETTING THE NO-MAKEUP MAKEUP LOOK A CINCH

So good that it's "step 0" in our skincare routine.

ASK ANY BEAUTY EXPERT and they'll tell you that the no-makeup makeup look is only as good as the skin underneath it. Working with a dull, dehydrated complexion? You'll have a hard time achieving that same glowy effect. This is why Minéral 89 is the ideal "step 0" in all makeup routines.

This daily hydration booster—also the number one serum in Canada (no big deal!)—delivers an instant surge of long-lasting moisture. Thanks to its high concentration of Vichy volcanic mineralizing water "boosted" with hyaluronic acid, it's a holy grail for hydration. The booster is also credited as being suitable for even the most sensitive skin, thanks to its simple 13-ingredient formula that is hypoallergenic, fragrance-free and recognized by the Canadian Dermatology Association. The booster also protects from all those age-accelerating elements—stress, fatigue and pollution included—that we encounter on the regular. With its lightweight and fast-absorbing texture, it reveals a luminous, healthy-looking glow that makes it ideal for your "step 0" before any makeup routine. If it sounds like a do-it-all product with limitless potential, that's because it is.

THĒO DUPUIS-CARBONNEAU, ELLE Canada's beauty director, explains how she achieves her radiant look. After a thorough cleanse, she generously applies Minéral 89 booster onto her face, neck and décolleté. She then gently taps Minéral 89 Eyes onto her eye contours. "I always start with Vichy's Minéral 89 booster because it plumps and deeply hydrates my skin," she says. The result? A fortified skin barrier (+71%) and an instant boost in hydration (+41%)—all in one easy step. She complements this with her favourite lightweight beauty products to achieve her glowy, natural-looking no-makeup makeup look.

Head to ELLE Canada's TikTok page to take on the No-Makeup Makeup Challenge with Vichy Minéral 89. #Step0Vichy

VICHY
MINÉRAL
89
BOOSTER QUOTIDIEN
FORTIFIANT ET REPULPANT
FORTIFYING AND PLUMPING
DAILY BOOSTER

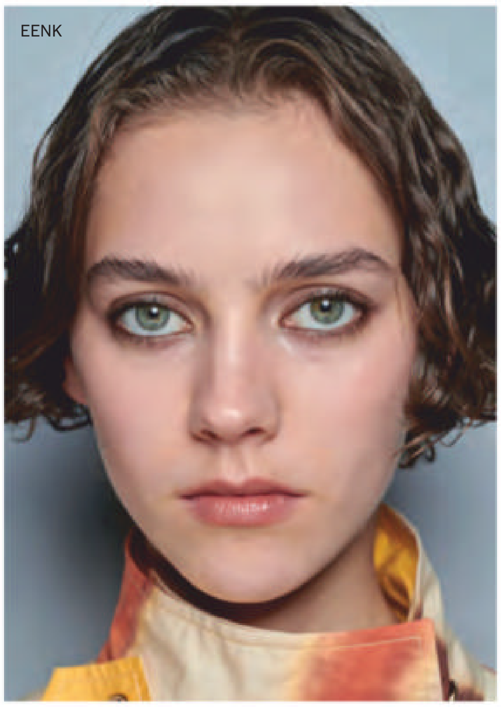
1

L'OREAL PARIS
TELESCOPIC LIFT

10

9

SMOKE *Show*


EENK

2

CLEAN COLOR
COVERGIRL
CLEAN FRESH

3

4

The sultry smoky eye continues to reign supreme—and with good reason: It keeps luring us back with new iterations. This spring, it has gone in a soft, diffused direction with a shaded halo effect in earthy hues for daytime wear. Once the sun goes down, darker colours come out to play for a more seductive style. Pro tip: For the perfect canvas, only even out your skin tone after doing your eyes so you can easily clean up any excess shadow pigment. To finish, add several layers of mascara—and voila!

By JOANIE PIETRACUPA

8

5

M·A·C
STUDIO FIX
EVERY-WEAR

6

7

SCAN TO SHOP

1. DIOR 5 COULEURS COUTURE EYESHADOW PALETTE IN 79 BLACK BOW **($80, DIOR.COM)**. **2.** CHARLOTTE TILBURY EYES TO MESMERISE CREAM EYESHADOW IN WALK OF NO SHAME **($39, SEPHORA.CA)**. **3.** COVERGIRL CLEAN FRESH COLOR QUAD IN 272 CANDLELIT BURGUNDY **($15, SHOP.SHOPPERSDRUGMART.CA)**. **4.** MAKEUP BY MARIO E 3 BRUSH **($32, SEPHORA.CA)**. **5.** CHANEL LES 4 ROUGES YEUX ET JOUES IN 957 TENDRESSE **($103, CHANEL.COM)**. **6.** M·A·C COSMETICS STUDIO FIX EVERY-WEAR ALL-OVER FACE PEN **($37, MACCOSMETICS.CA)**. **7.** VICTORIA BECKHAM BEAUTY LID LUSTRE CRYSTAL INFUSED EYESHADOW IN ONYX **($45, VICTORIABECKHAMBEAUTY.COM)**. **8.** NARS VOYAGEUR EYESHADOW PALETTE IN COPPER **($42, NARSCOSMETICS.CA)**. **9.** BYREDO COLOUR STICK IN DRAVITE **($49, HOLTRENFREW.COM)**. **10.** L'ORÉAL PARIS TELESCOPIC LIFT MASCARA IN BLACKEST BLACK **($17, LOREALPARIS.CA)**.

SHOPPING, THÉO DUPUIS-CARBONNEAU; PHOTOGRAPHY, LAUNCHMETRICS SPOTLIGHT

TRIED AND TESTED: A HIGHLY ANTICIPATED RETINOL SERUM THAT'S MADE FOR SENSITIVE SKIN

A potent formula that offers real results.

YOU CAN'T HAVE A CONVERSATION about skincare without talking about retinol. It's the essential anti-aging solution—the one product that has transcended fleeting beauty trends and reached true must-have status. It speeds up cell turnover, evening out skin texture and reducing the appearance of stubborn wrinkles. You could call it the GOAT—it has definitely earned the title. But the one drawback that has followed this unparalleled ingredient around? Many formulations on the market are not well tolerated by sensitive skin (read "continuous irritation"). Vichy Laboratoires Liftactiv Pure Retinol Serum is set to change that.

It's the newest addition to Vichy's beloved Liftactiv line, a collection of products that offer the perfect combination of dermatological active ingredients and the highest tolerability for sensitive skin. Beyond its 0.2 percent concentration of retinol, Liftactiv Pure Retinol Serum is packed with skin-loving ingredients. The latest inclusion is 1 percent probiotic fractions, living micro-organisms that positively impact the skin's microbiota composition so it's better equipped to accelerate recovery. Add in some collagen-producing peptides and a hit of fine-line-plumping hyaluronic acid, and this formula is primed to refine skin texture from all angles.

Remember that skin-sensitivity concern? Well, it's not an issue here. For one thing, the formula is dermatologically tested, and it's crafted without parabens, silicones or perfumes (in face, the brand is recommended by 50,000 dermatological specialists.). Making the most of retinol's abilities—and nixing potential irritation—means incorporating it into your routine slowly. The brand's suggested introduction timeline is ace: During week one, apply Liftactiv Pure Retinol Serum on only two of the evenings; week two, use it every other night; and finally, on week three, add it into your regimen every evening as tolerated. Applying it is a cinch too. After a gentle press, its specialized pipette delivers a precise dose of milky, milky textured serum that smooths on easily and immediately sinks into the skin. Add in LiftActiv Collagen Specialist—a powerhouse cream combining peptides, vitamin C and Vichy Volcanic Water—and your P.M. routine is set.

Now for the all-important results. After diligently using Liftactiv Pure Retinol Serum for five weeks, the wrinkle reduction is real. The biggest-impression-making outcomes? Softened lines on the forehead and under the eyes. But it's the overall skin-texture improvement—less creased, more even and glowy—that will have us coming back for more. ■

VICHY LIFTACTIV PURE RETINOL SERUM (**$67, VICHY.CA, AMAZON.CA AND IN ALL PHARMACIES**)

MISSED CONNECTION

How taking a step back from our devices can help us create new rituals and reconnect with others.

By VAL DESJARDINS

IT WILL PROBABLY COME TO no one's surprise that limiting our use of technology and social media can alleviate some of the stress and anxiety that we experience in our everyday lives. Increasingly, we're understanding that streamlining our digital environment has the power to drastically change how we feel.

One approach to unplugging that's gaining popularity is called "digital minimalism." In his book *Digital Minimalism: Choosing a Focused Life in a Noisy World*, author Cal Newport explains that the constant presence of our phones is at the root of a phenomenon called "solitude deprivation." The opportunity to connect with others is constantly at our fingertips—there are very few moments when we are truly alone. For many, solitude and loneliness can be difficult to distinguish between. The reality is that spending time alone is conducive to periods of creativity and self-reflection, whereas loneliness should prompt us to seek connection with others. The interactions that we have through social media and text messages don't fulfill our need for social connection in the same way that in-person interactions do.

Beyond the utilitarian role that technology plays in our lives, our daily use of social media, as most of us know by now, can create certain behavioural patterns. The most popular platforms represent the pinnacle of our dopamine-fuelled media use, with feeds that are engineered to provide an endless source of stimuli. The length of the content we consume is becoming increasingly shorter and requiring less and less engagement on our part. This makes "bingeing" easier to fall into and often means that what might initially have been a five-minute decompression session becomes an hour of mindless scrolling.

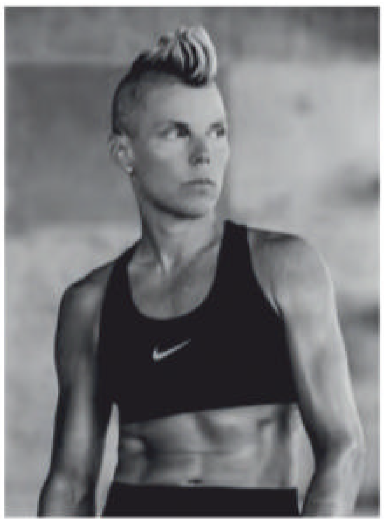
Tips on adopting a less connected lifestyle typically focus on two main strategies: creating friction around the use of our devices and replacing our habit of engaging with the digital world with a new, positive experience or habit. The most obvious recommendation is placing our preferred device out of grasp. That said, there are still stretches of our day that are spent on it, so we also have to change the way we exist within the digital space. Moving apps to the third page of our phone and muting notifications can help curb an unconscious habit to go straight to our favourite social-media app when we find ourselves waiting for an elevator or in a lineup.

One of the side effects of better managing our digital hygiene is that we suddenly find ourselves with unoccupied segments of time. If we don't convert that time into an activity that holds a positive connotation, we'll be left with a sense of aimlessness that can be uncomfortable to deal with. Instead, these newly-freed-up time blocks offer an opportunity to adopt more mindful leisure activities—like listening to music or a podcast or reading a book—that have the potential to bring us pleasure and help us avoid the unconscious pull of social media.

But I'll be honest: I am not immune to the enjoyment that comes from scrolling through social media. That said, when I do decide to engage with it, I treat it as I would any other activity. I set a limit to the amount of time that I'm dedicating to scrolling to avoid getting caught by the "endless" design of the activity.

Much like exercise and movement practices, high-quality social interactions and stimulating activities (versus activities that are rooted in the digital space) have the potential to stimulate or regulate the production of hormones and neurotransmitters such as serotonin, dopamine and oxytocin. Inevitably, that will improve our mood and our outlook on life. It also offers us perspective on the amount of time that we actually have available to us. Engaging constantly in digital connection can leave us with the hazy impression that we are always busy and have no space to adopt new practices, such as meditation, that could be beneficial.

And while it's impossible not to appreciate the numerous wondrous things that technology and connectivity have brought into our lives, embracing more intentional practices when it comes to our digital environment has the potential to make us happier humans, creating an opportunity to foster new rituals, moments of self-care and, most importantly, pleasure. ■



VAL DESJARDINS, *owner of The Studio MTL and personal trainer*

PHOTOGRAPHY, KELLY JACOB

A SUPERSTAR IS BORN

BY JOANNA FOX

**PHOTOGRAPHER
MICAIAH CARTER**

**STYLIST
LAW ROACH**

There's no question that Zendaya has officially solidified her status as a true Hollywood talent, yet the actor continues to prove to the world that there's no role she can't take on, whether it's a drug-addicted teenager in Euphoria, *a desert warrior in* Dune, *a Lancôme ambassador or a style icon for young people everywhere.*

TOP (KHAITE), TROUSERS (ANNE FONTAINE), SHOES (CHRISTIAN LOUBOUTIN), BERET (STYLIST'S OWN) AND RING (ZENDAYA'S OWN)

W**E'RE ONLY A QUARTER OF THE WAY INTO 2023**, but so far it has been a very good year for Zendaya. The 26-year-old American actor has already won a Golden Globe and a Critics Choice award for her starring role in HBO's bold teen-centric drama *Euphoria*, but due to her hectic work schedule, she couldn't attend either ceremony to accept these accolades in person. And in late 2022, she made Emmy Award history by being both the youngest person and the first Black woman to win for lead actress in a drama series twice. "My greatest wish for *Euphoria* was that it would help heal people, and I just want to say thank you to everyone who has shared their story with me," said Zendaya—who's also now a producer on the series—in her emotional acceptance speech. "Anyone who has loved a Rue, or feels like they are Rue, I want you to know that I'm so grateful for your stories and I carry them with me and I carry them with her."

Although Zendaya has captured (and broken) our hearts with her outstanding performance as 17-year-old drug addict Rue Bennett in two seasons of creator and director Sam Levinson's megahit, she started acting long before *Euphoria* came along. She got her big break at 14, when she landed a starring role on a Disney Channel series, and she followed that with a string of other Disney series as well as modelling gigs and appearances in numerous music videos. She was even a contestant on *Dancing With the Stars* in 2013. But it was when she took on the character of MJ in Marvel's Spider-Man reboot in 2017—starring opposite current love Tom Holland—that she began to turn heads in Hollywood as a rising young talent. It's a role that has shaped Zendaya's career, and she now has three Spider-Man movies behind her. "Being part of the Spider-Man franchise has been very special," she says. "The first one I did was my first big movie. I auditioned when I was 18, I made the movie when I was 19 and I'm 26 now. I've grown up with the characters."

The young talent also became a Lancôme ambassador in 2019, joining the ranks of other brilliant women like Isabella Rossellini, Julia Roberts, Penélope Cruz, Kate Winslet and Lupita Nyong'o. "They are all obviously very talented, have created beautiful careers and have done amazing pieces of work," says Zendaya. "I've admired all of them for so long." In terms of working with the French beauty brand, Zendaya loves Lancôme's spirit of collaboration. "I appreciate how we're always trying new things," she says of the partnership. "I like the fact that in my campaigns, we've been able to be a little bit experimental while still maintaining the heritage of the brand. Beyond that, Lancôme is known for its colour range—and that's important to me."

More recently, Zendaya finished filming the sequel to Canadian director Denis Villeneuve's *Dune*—along with co-star and good friend Timothée Chalamet as well as some exciting new additions to the cast, like Florence Pugh, Austin Butler and Léa Seydoux—and it's slated for a November 2023 release. In terms of when we'll see what Rue and her friends get up to in a third season of *Euphoria*, fans will have to keep waiting—despite HBO confirming that it's in the works, no date has been released.

For now, the award-winning actor is concentrating on upcoming projects, and she remains grounded when it comes to her ever-growing fame and style-icon status. Case in point: When she debuted a new short-bob haircut in late December, it became international news and was deemed the first new hair trend of 2023. "I'm just a person," says Zendaya of her style choices. "I wear clothes that I like, and I have fun. But I also take it as a responsibility because I know that so many people relate to those things on a deeper level. I don't want to feel untouchable. I'm just growing up and figuring it out as I go along."

Late last year, we spoke with Zendaya about self-confidence, the joys of life, mental health, her go-to makeup products and what her parents instilled in her. Here's what she had to share. ►

SUIT (ALEXANDRE VAUTHIER), TOP (AISLING CAMPS), EARRINGS (JENNIFER FISHER) AND RING (ZENDAYA'S OWN)

WHAT DOES HAPPINESS MEAN TO YOU? "So much. I think with the past few years we've had, it's important to prioritize happiness and the things that bring you joy and not feel bad for feeling joyful. Even small moments count. When I was in quarantine, the happiest thing for me was when Beyoncé and Megan Thee Stallion came out with 'Savage Remix.' That, to me, was so joyful. I was like, 'I don't care. I'm playing this all day, every day.' In the shower, finishing a puzzle—this song got me through."

HOW DO YOU TURN A BAD DAY AROUND? "I hang out with my dog—he's like my kid. One day, I'll have kids and he'll be jealous. But until then, he's my furry child. I just want to protect him. There's something about the unconditional love of a dog. They're so happy to see you. They will always show up for you and always be excited to see you. You can be gone for five minutes and when you come back, they're like, 'Yo. You're here!'"

WHERE'S YOUR HAPPY PLACE? "When I get in my zone, I feel the happiest. It could be when I'm at work and I'm proud of the work that I'm doing or it could be when I'm cleaning my house and everything is so organized."

WHAT'S THE MOST IMPORTANT MESSAGE YOUR PARENTS INSTILLED IN YOU? "The importance of having confidence and a strong sense of self. My parents always let me choose what I was going to wear when I was little. They didn't pick out my outfits, even when I was three or four. An outfit might have been a jersey, plastic heels, a headband and basketball shorts. It made me happy. That had a huge impact on me and my ability to feel like I can wear whatever I want and dress for myself. My parents also taught me to never stand by when someone needs you. Once, I got in trouble at school: Someone got bullied, and I saw it happen. My parents showed up and pulled me out of class. I was like, 'Why am I getting in trouble? I didn't do it.' And they were like, 'Exactly. That's the problem. You didn't do anything.' That became a lifelong [belief in] always standing up for what's right."

WHAT ADVICE WOULD YOU GIVE TO YOUNG WOMEN ABOUT STAYING GROUNDED WHILE MAINTAINING THEIR SELF-CONFIDENCE? "I think this is more important now than ever. You can't compare yourself to anyone because you're not like anyone else. You're always going to win the 'you' game. No one will ever be as good at being you as you are. So embrace that and find the things that make you happy and bring you joy and make you feel fulfilled. It's one thing to be inspired by someone, but comparison—that's a slippery slope."

MENTAL HEALTH IS A BIG ISSUE THESE DAYS. HOW DO YOU HELP PRESERVE YOUR OWN MENTAL HEALTH? "My favourite thing to do—the thing that has helped me the most—is make a list of things I'm grateful for every night before I go to bed. Sometimes I write it down, and sometimes I just say it out loud. But simply saying 'I'm thankful for these things' really helps put life in perspective. And if there's something I'm struggling with or trying to figure out, I'll put a question out to the universe. I find that putting it out there, saying that I'm looking for a solution—and giving thanks for the answer that's coming—keeps me in a good, positive space." ➤

> *"I'm just a person. I wear clothes that I like, and I have fun. But I also take it as a responsibility because I know that so many people relate to those things on a deeper level. I don't want to feel untouchable. I'm just growing up and figuring it out as I go along."*

DRESS (GIAMBATTISTA VALLI)
AND JEWELLERY (ZENDAYA'S OWN)

FOR DETAILS, SEE SHOPPING GUIDE.
MAKEUP ARTIST, SHEIKA DALEY;
HAIRSTYLIST, ANTOINETTE HILL

PHOTOGRAPHY.

WHAT SOCIAL ISSUES ARE CLOSE TO YOUR HEART? “I’m the daughter of two educators, so education is massively important to me. I’ve seen how it can change someone’s life and how the quality of education you receive gets better if you have the means, and [I see] the disparity in that. I firmly believe that everyone is entitled to an education. Knowledge is power and a gift no one can take back. Once you have it, it’s yours. Sustainability is very important to me too. I’m still learning about how I can be better at it and what my piece of the puzzle is. Because everyone has to do better and be smarter about how we create and do things so we have a future for our babies, for my little nieces and nephews.”

WHO HAS MOST INFLUENCED YOUR IDEA OF BEAUTY? “My mom was not into quintessentially glamorous things. She was a teacher and focused most of her energy on being a teacher, but to me, she was still extremely beautiful. I wanted to be like her. On the other hand, I had people like my grandmother, who was always glamorous and liked getting dressed up and wearing heels. I think having both sides showed me that there’s really no one definition of what it means to be beautiful. I learned to embrace all of it.”

WHAT IS YOUR FIRST MEMORY OF LANCÔME PRODUCTS? “[Being with] my grandma. She’d let me go in her bathroom and play with her makeup and do makeup on other people, like her or my cousins or whoever was around. I specifically remember a blue or blue-grey eyeliner. I just loved playing with it.”

WHICH PRODUCTS DO YOU RECOMMEND TO YOUR FRIENDS? “I always recommend Lancôme for its staple eye products, like its Le Crayon Khôl eyeliner, its eyeshadows and the Lash Idôle and Le 8 Hypnôse mascaras. Lancôme has the best mascaras. And lipsticks. I have so many Lancôme L’Absolu Rouge lipsticks, it’s actually ridiculous—and funny because I don’t usually wear anything other than red or nude. I wish I was a bit more experimental with lip colours. Also, I’m blown away by the new Idôle concealer, which is lightweight but blends very well.”

WHAT’S THE BEST TIP YOU’VE EVER LEARNED FROM A PROFESSIONAL MAKEUP ARTIST? “When I was a kid, I learned how to do my own makeup pretty quickly because I often felt that other people didn’t do it right. One thing I learned is how to build with cream foundations and brush and buff them into the skin—and to not be afraid to play around. Oh, and to do my face after I do my eyes. I don’t understand when people do their eyes after their face. You start with your eyes! That way, any fallout doesn’t matter.”

YOU’VE SAID THAT YOU HAVE SENSITIVE SKIN—HOW DO YOU TAKE CARE OF IT? “I’ve figured out things that work for me, and I stick with them. That was hard for me when I was younger. I’d be impatient and want something to work, like, tomorrow. Eventually, I learned that results happen over time. As for core products, I love the Génifique serum. It’s nice and light but very hydrating, and I especially love it when I travel. Keeping your skin hydrated is so important.”

> *“I firmly believe that everyone is entitled to an education. Knowledge is power and a gift no one can take back. Once you have it, it’s yours.”*

DO YOU HAVE A SIGNATURE FRAGRANCE? “This is really cool: One of my first missions as a Lancôme ambassador was to be the face of a new fragrance that [the brand was] launching. There was a bottle, but the fragrance hadn’t been selected yet. They gave me three different options, and I got to pick what is now Idôle. So I feel a kinship to it. To me, fragrances are very emotional, attached to memories and meaning. My sister used a particular body spray, and anytime I walk by someone wearing it, I’m immediately reminded of being little. I attach to Idôle the memory of first becoming an ambassador, which is a really happy memory for me. That’s why I love it.”

WHAT’S YOUR GREATEST HOPE FOR THE FUTURE? “That people become a little bit more empathetic. It would drive us to do more things for each other.”

WHAT’S THE MANTRA YOU LIVE BY? “Be a nice person.” ■

LANCÔME
PARIS
OUR THINNEST MOST BREATHABLE FOUNDATION
UNDETECTABLE COVERAGE, UP TO 24H* LONGWEAR
NEW & IMPROVED
TEINT IDOLE ULTRA WEAR
*IN A CONSUMER STUDY OF 193 WOMEN
LANCÔME
TEINT IDOLE ULTRA WEAR

SPRING/SUMMER 2023

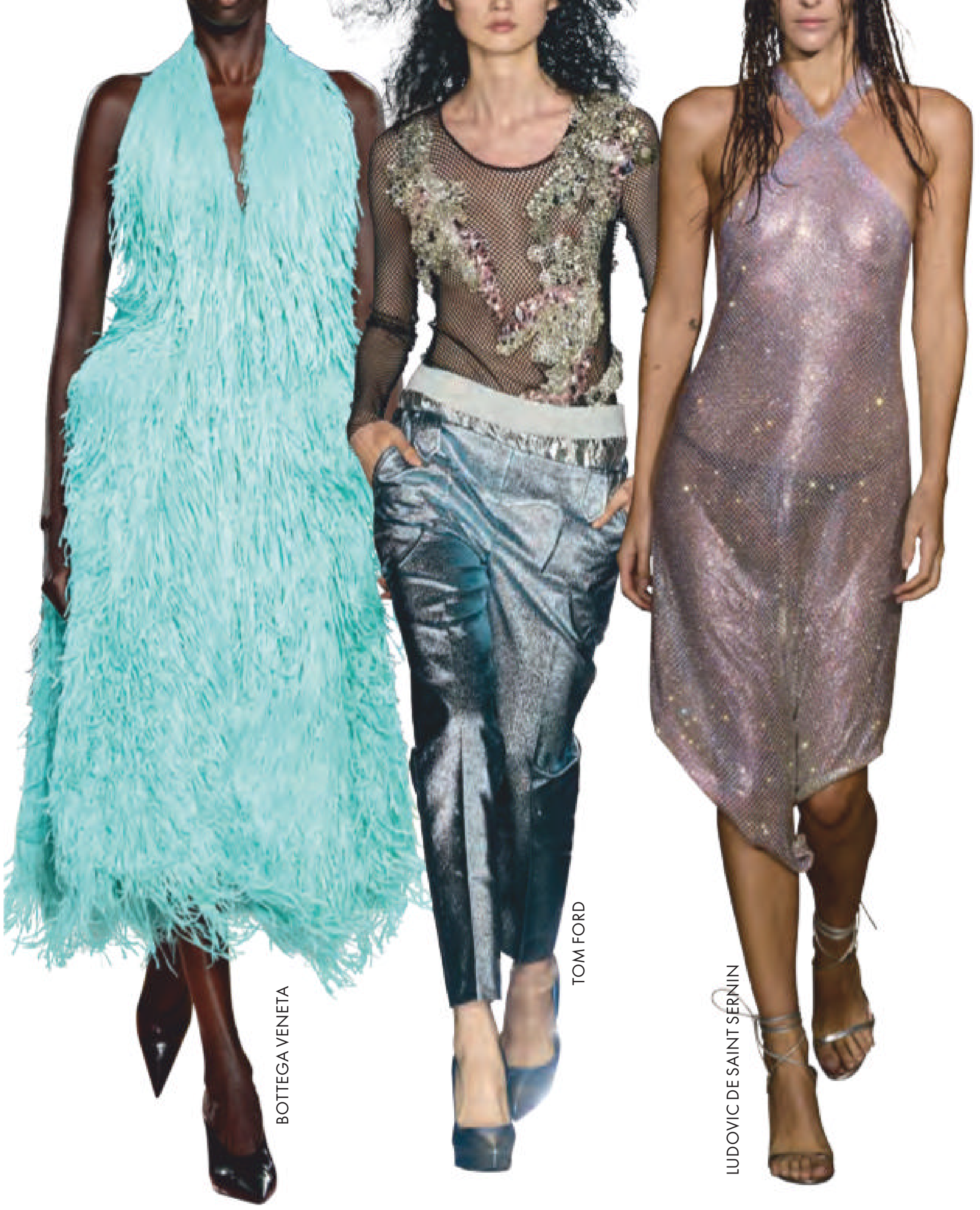
TREND REPORT

Offering a confident outlook for the season ahead, runways showcased bold colours, surreal details and dreamy silhouettes.

Text TRUC NGUYEN *Styling* ESTELLE GERVAIS

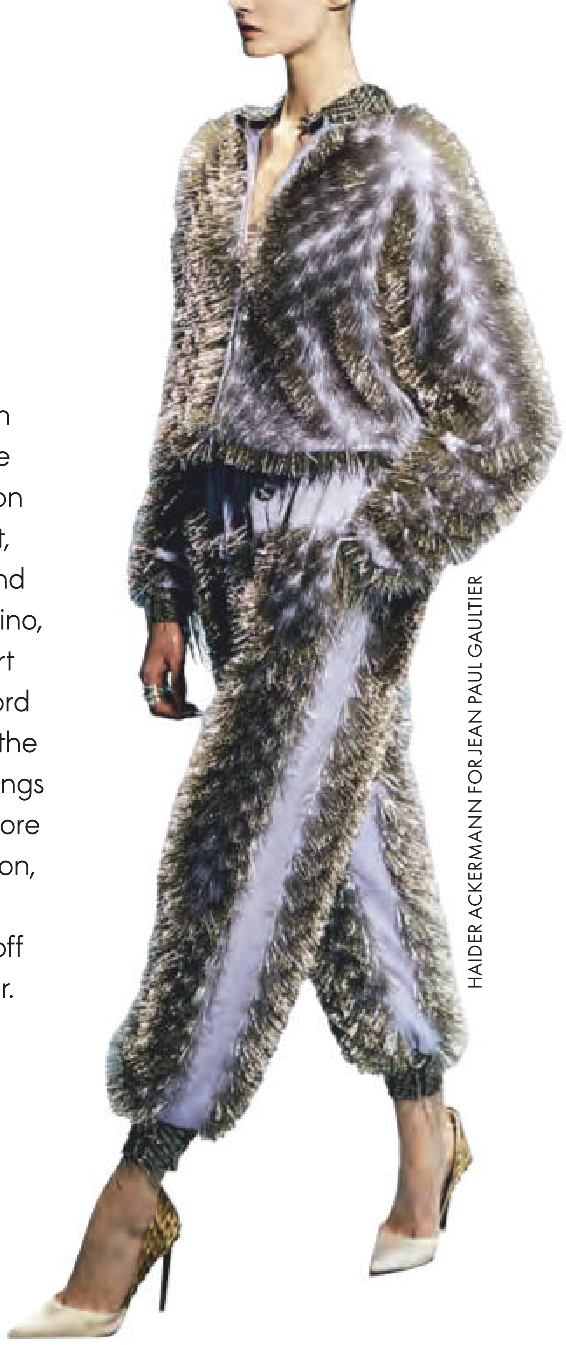
PHOTOGRAPHY, GETTY/PETER WHITE

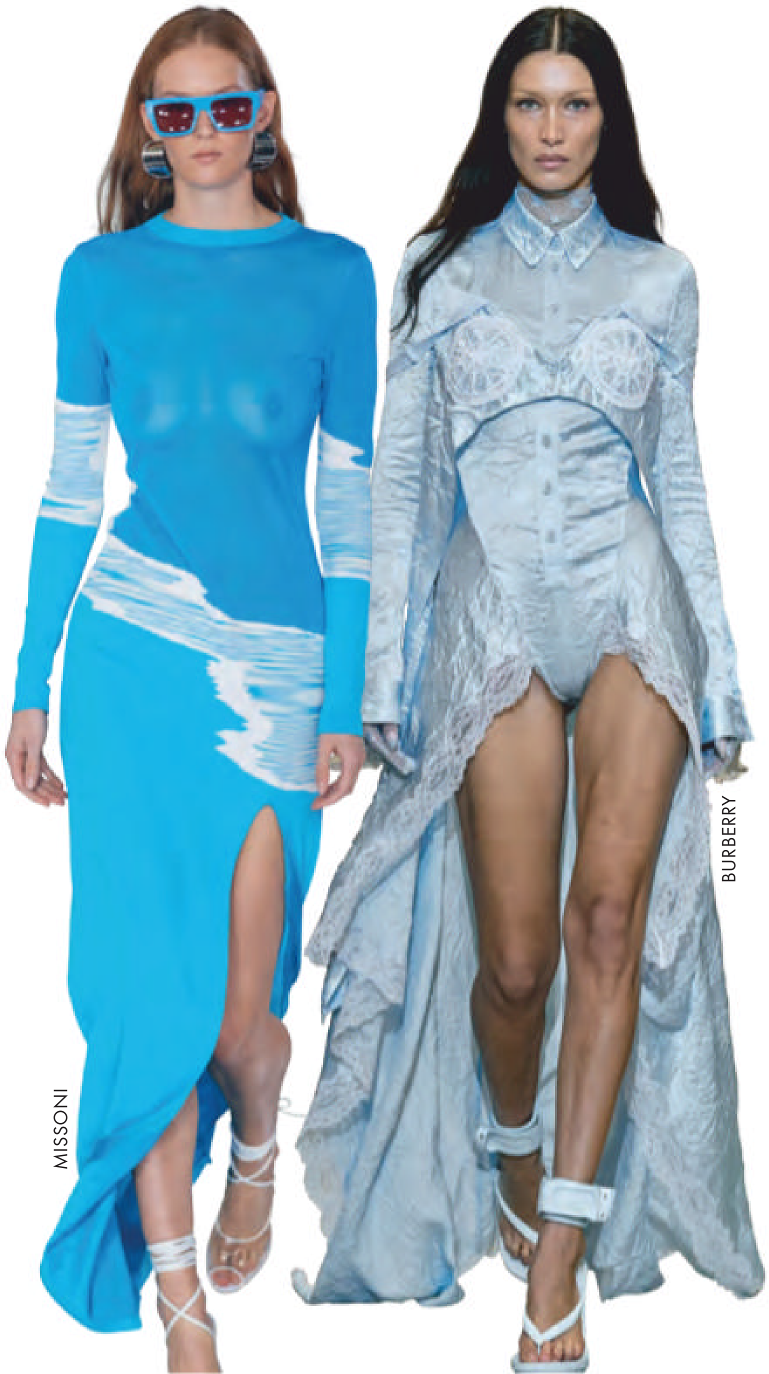
LOEWE


BOTTEGA VENETA
TOM FORD
LUDOVIC DE SAINT SERNIN

JUST DANCE

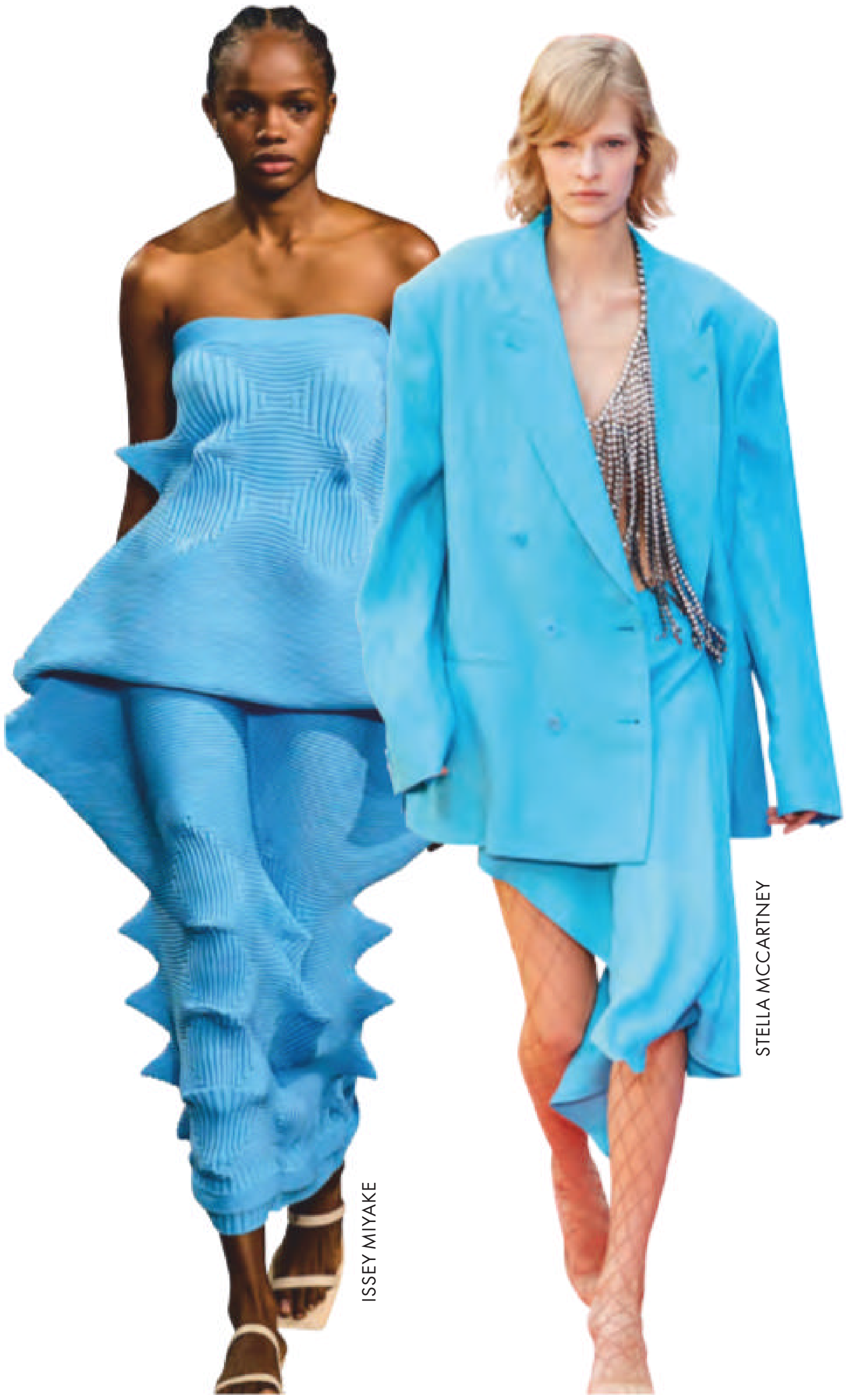
Self-expression is at an all-time high, and fashion is following suit, with feathers and sequins at Valentino, glitter and short shorts at Tom Ford and fringes and the most OTT trimmings at Germanier. More is more this season, and anything goes—on *and* off the dance floor.

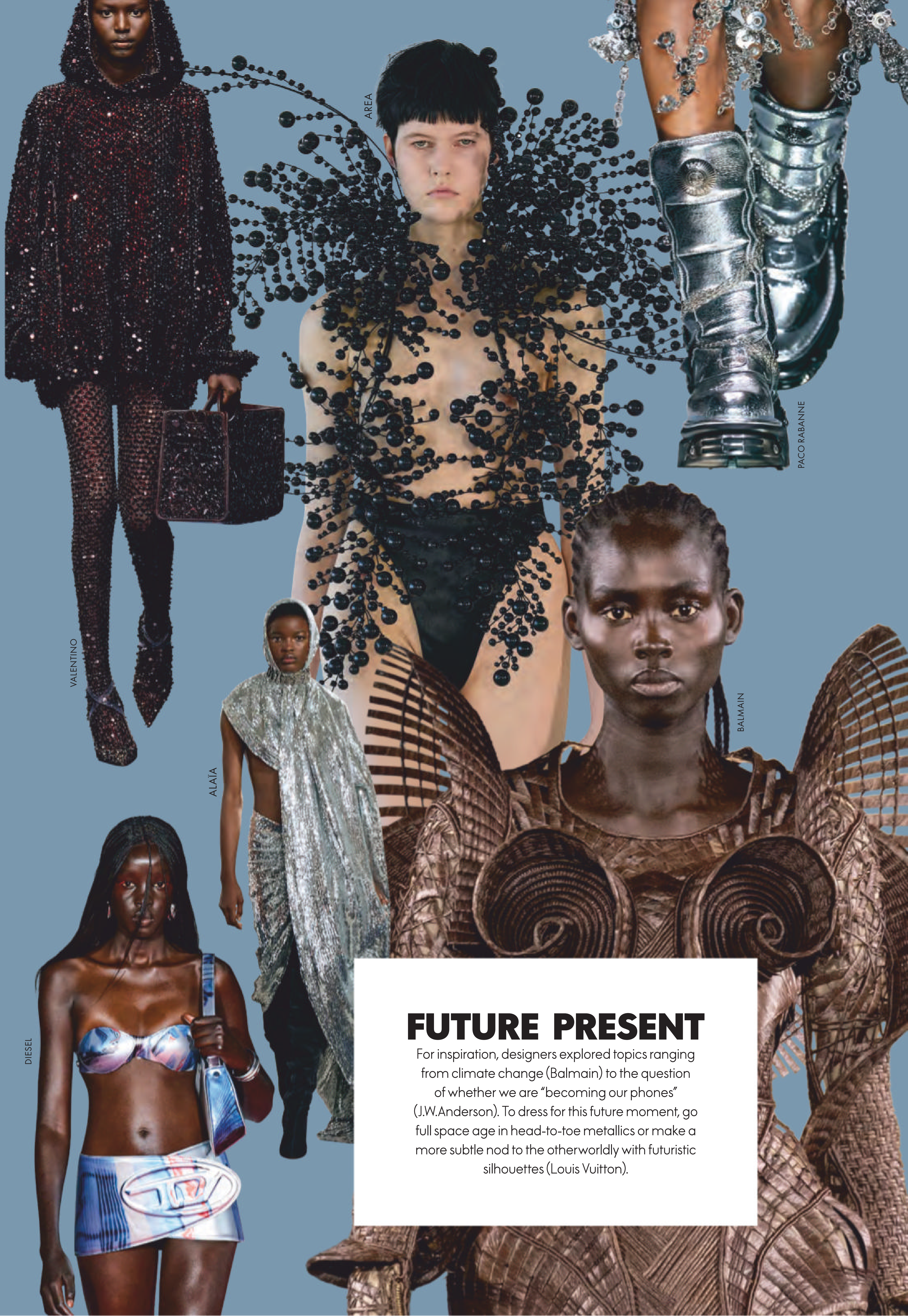

HAIDER ACKERMANN FOR JEAN PAUL GAULTIER


MISSONI
BURBERRY

BLUE NOTES

From powder to cerulean, cool blues are among the season's top colours. Worn in monochrome at Burberry, Givenchy and Missoni, the look was breezy, sexy and cool.

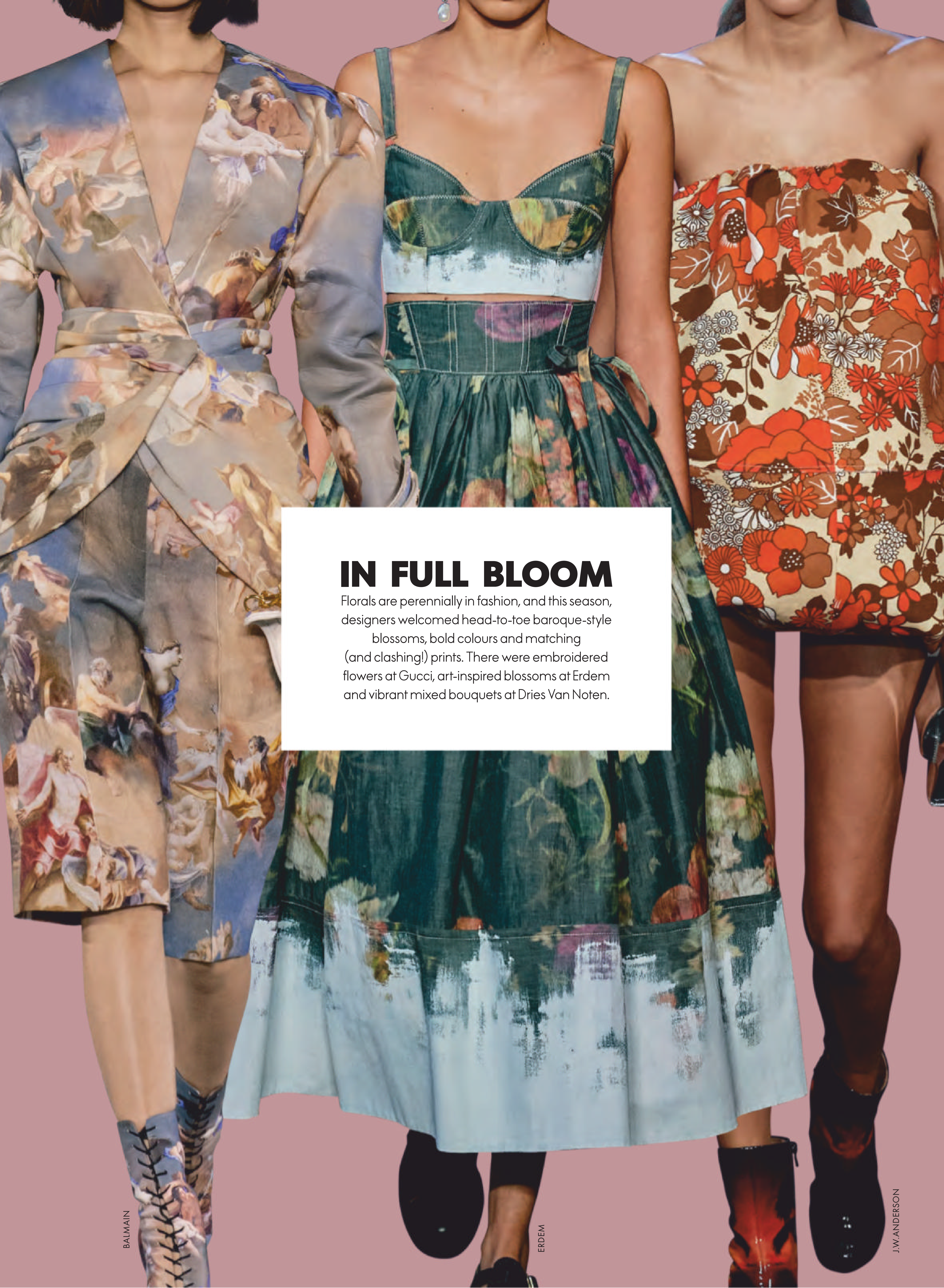

ISSEY MIYAKE
STELLA MCCARTNEY


VALENTINO
AREA
PACO RABANNE
ALAÏA
BALMAIN
DIESEL

FUTURE PRESENT

For inspiration, designers explored topics ranging from climate change (Balmain) to the question of whether we are "becoming our phones" (J.W.Anderson). To dress for this future moment, go full space age in head-to-toe metallics or make a more subtle nod to the otherworldly with futuristic silhouettes (Louis Vuitton).

PHOTOGRAPHY: LAUNCHMETRICS SPOTLIGHT



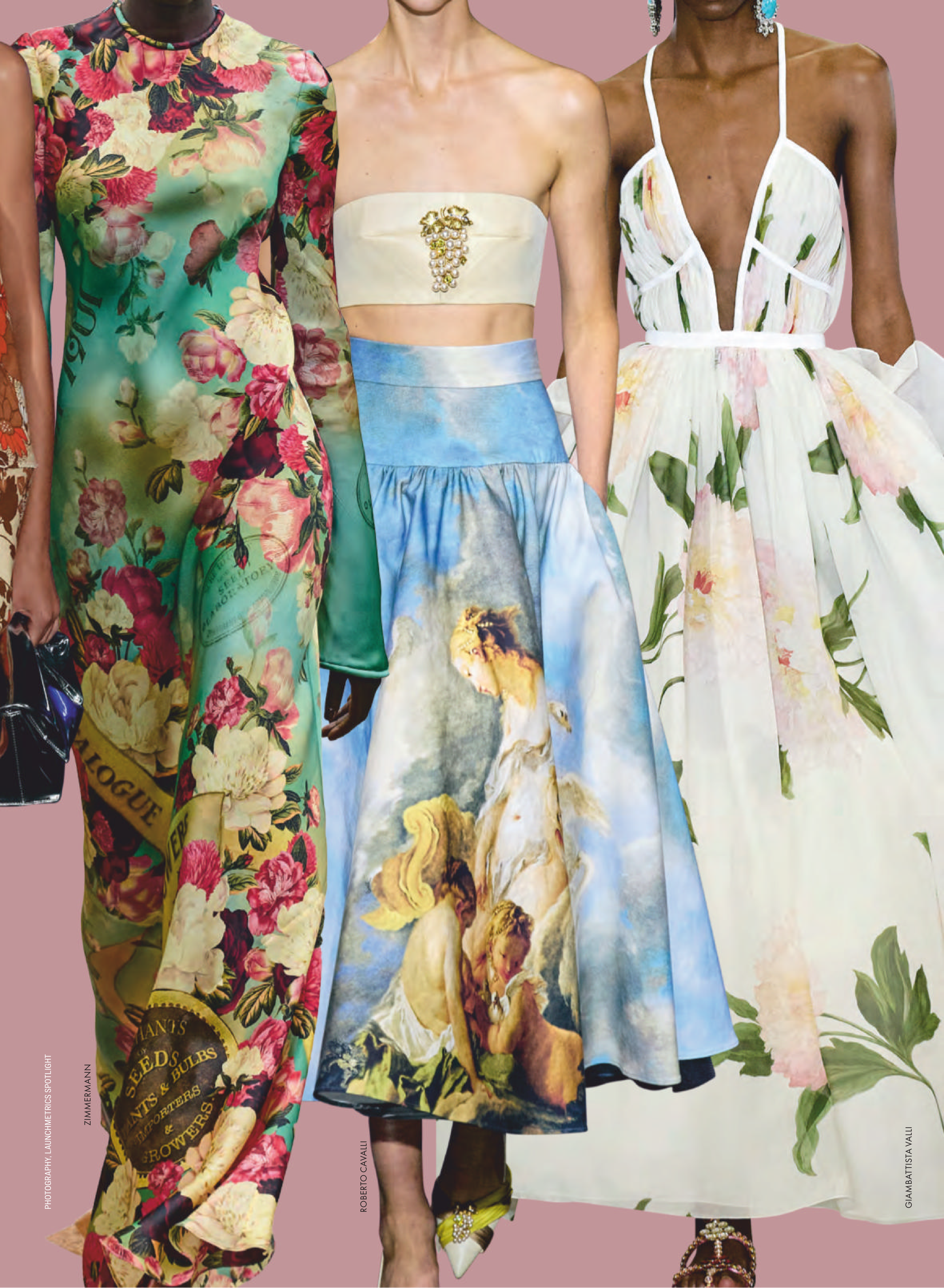
BALMAIN

ERDEM

J.W.ANDERSON

IN FULL BLOOM

Florals are perennially in fashion, and this season, designers welcomed head-to-toe baroque-style blossoms, bold colours and matching (and clashing!) prints. There were embroidered flowers at Gucci, art-inspired blossoms at Erdem and vibrant mixed bouquets at Dries Van Noten.

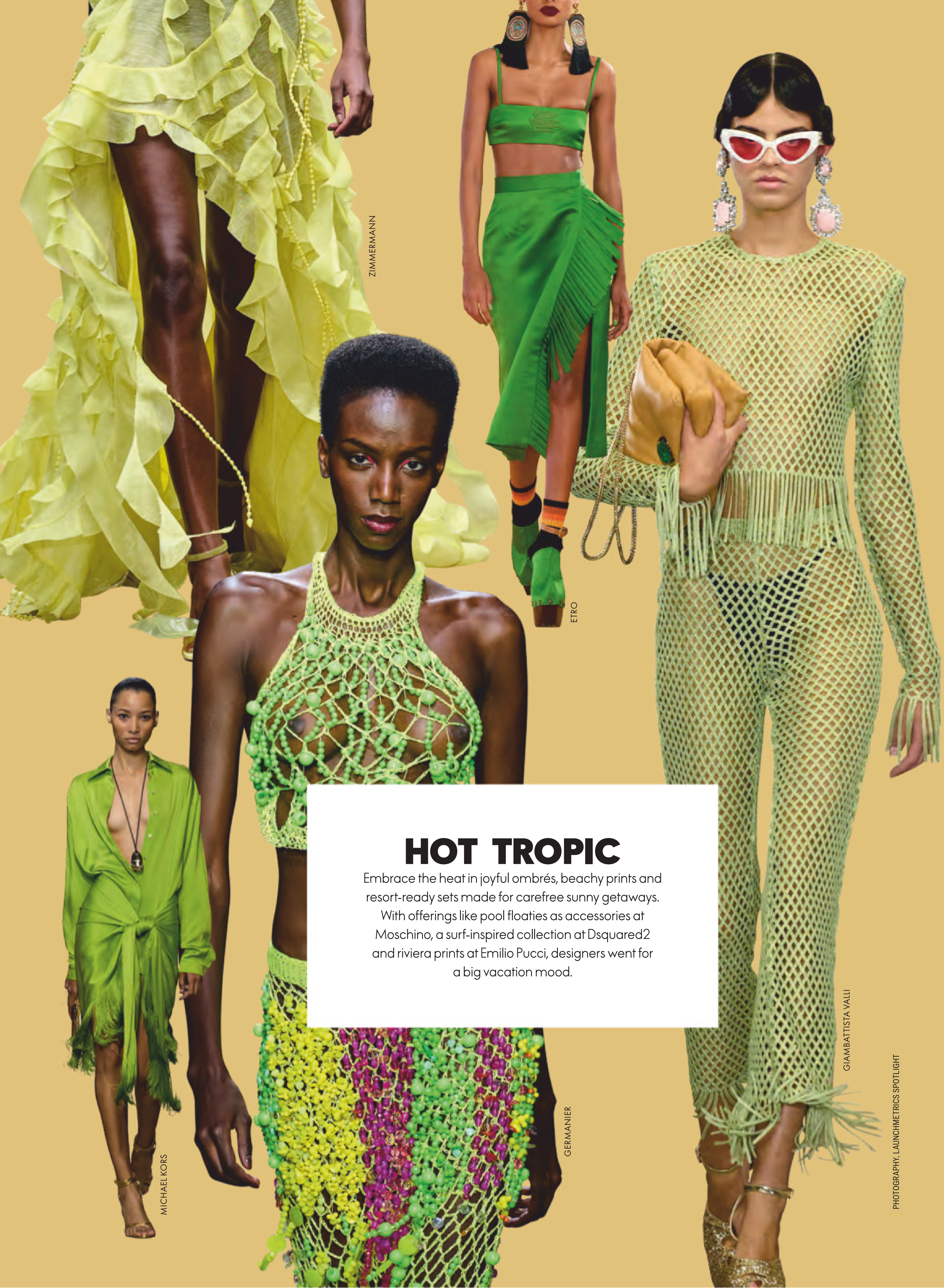


PHOTOGRAPHY. LAUNCHMETRICS SPOTLIGHT

ZIMMERMANN

ROBERTO CAVALLI

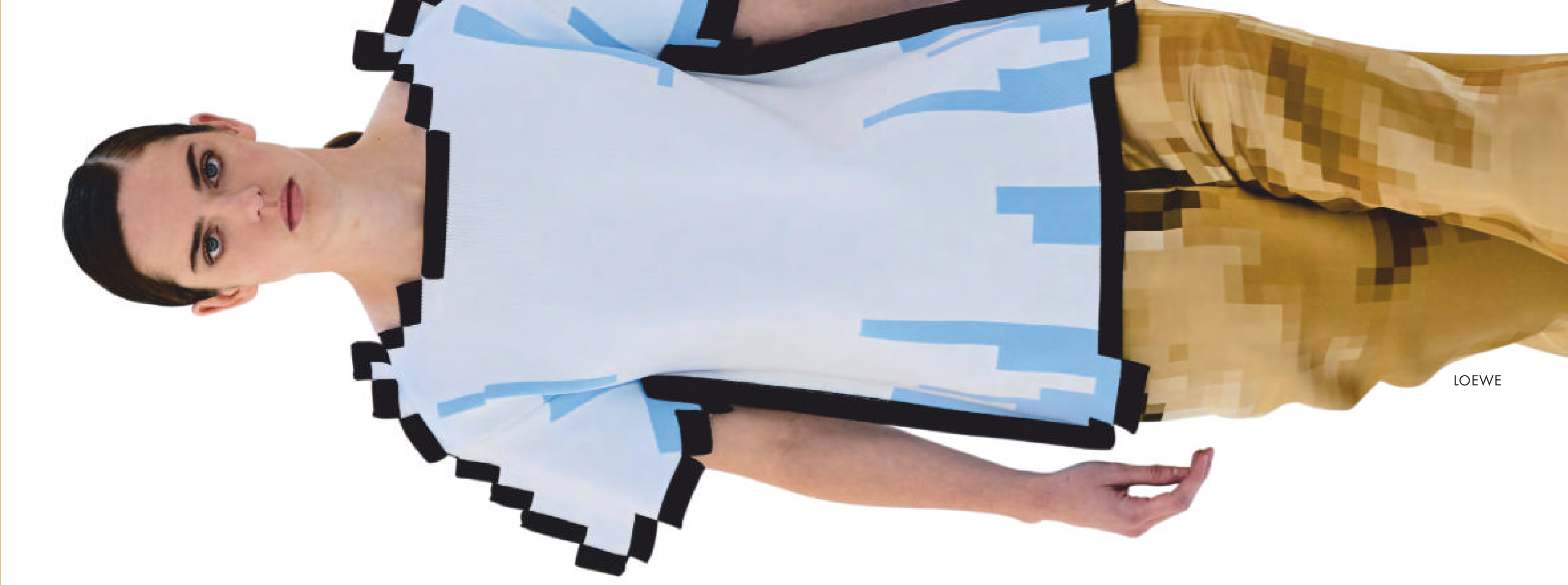
GIAMBATTISTA VALLI


ZIMMERMANN
ETRO
GIAMBATTISTA VALLI
GERMANIER
MICHAEL KORS

HOT TROPIC

Embrace the heat in joyful ombrés, beachy prints and resort-ready sets made for carefree sunny getaways. With offerings like pool floaties as accessories at Moschino, a surf-inspired collection at Dsquared2 and riviera prints at Emilio Pucci, designers went for a big vacation mood.

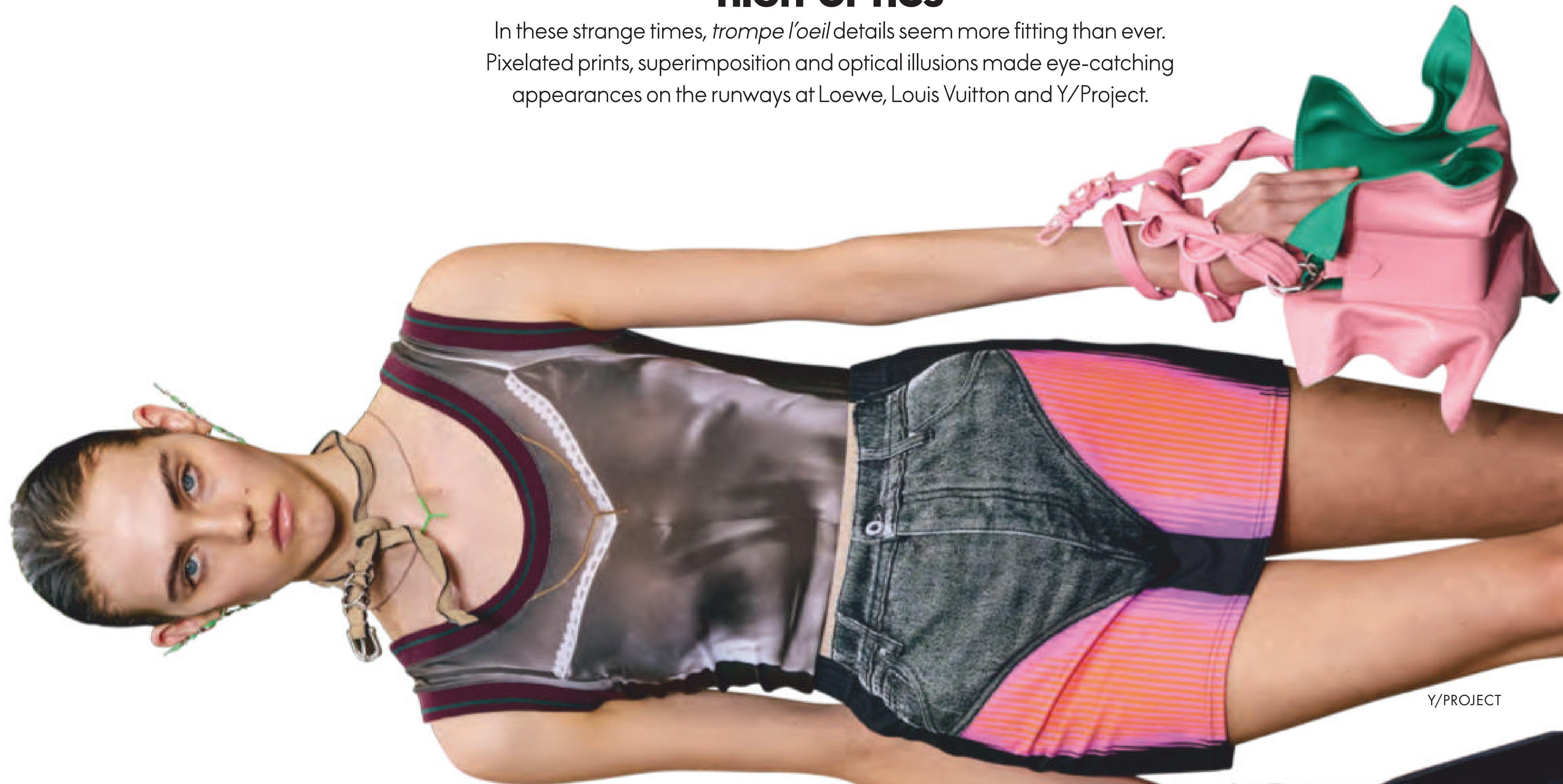
PHOTOGRAPHY. LAUNCHMETRICS SPOTLIGHT



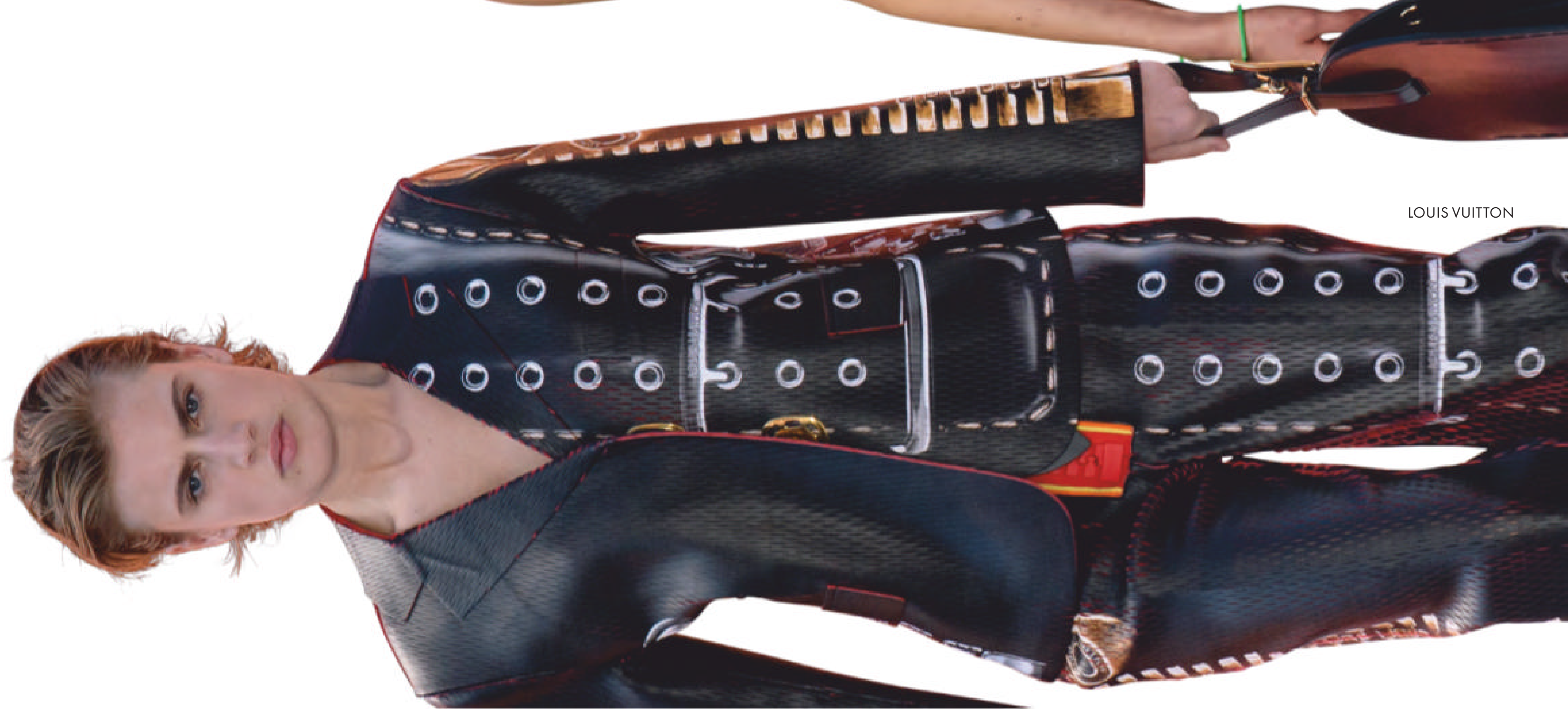
LOEWE

HIGH OPTICS

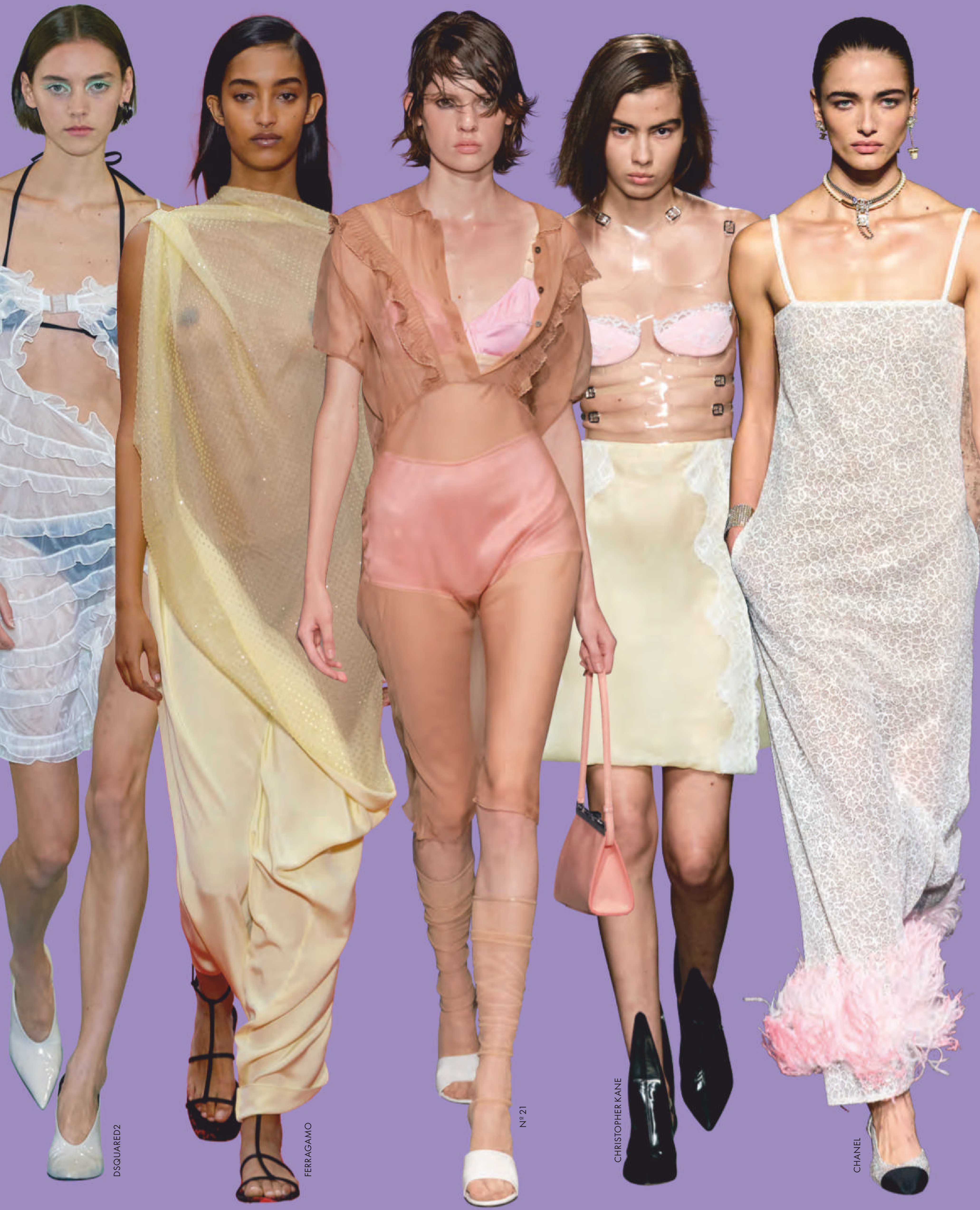
In these strange times, *trompe l'oeil* details seem more fitting than ever. Pixelated prints, superimposition and optical illusions made eye-catching appearances on the runways at Loewe, Louis Vuitton and Y/Project.



Y/PROJECT

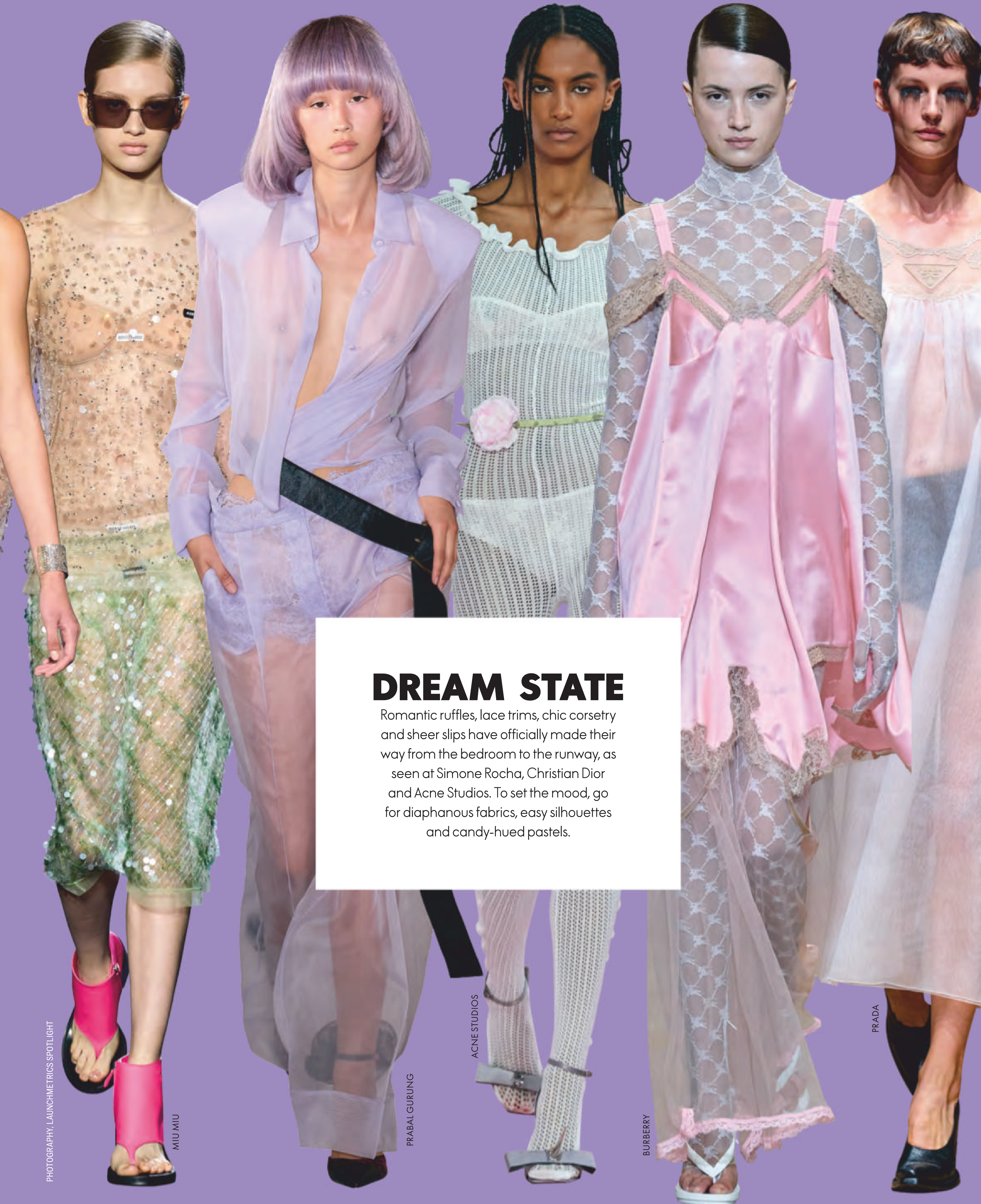


LOUIS VUITTON

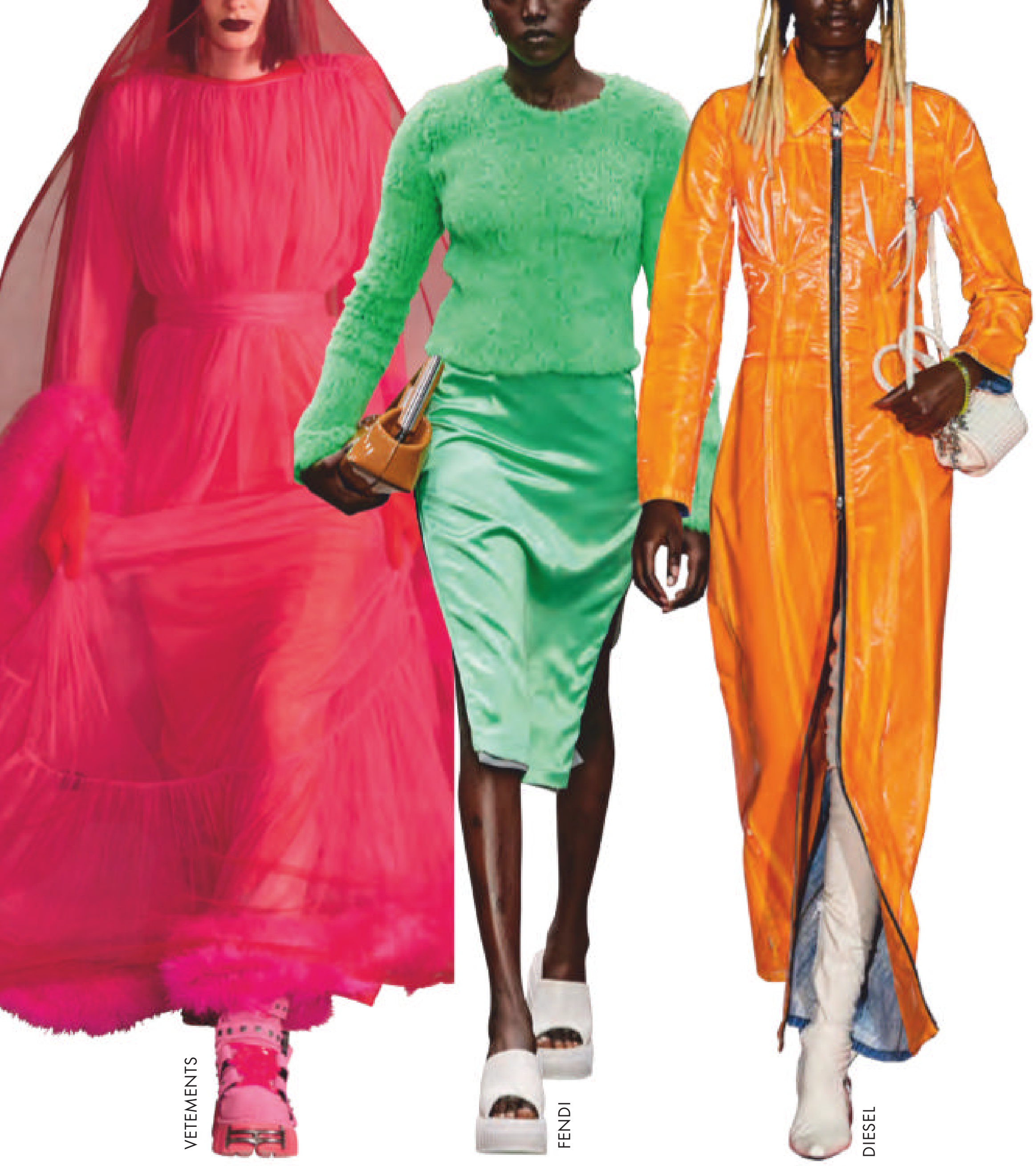

DSQUARED2
FERRAGAMO
N° 21
CHRISTOPHER KANE
CHANEL

DREAM STATE

Romantic ruffles, lace trims, chic corsetry and sheer slips have officially made their way from the bedroom to the runway, as seen at Simone Rocha, Christian Dior and Acne Studios. To set the mood, go for diaphanous fabrics, easy silhouettes and candy-hued pastels.


MIU MIU
PRABAL GURUNG
ACNE STUDIOS
BURBERRY
PRADA

PHOTOGRAPHY. LAUNCHMETRICS SPOTLIGHT

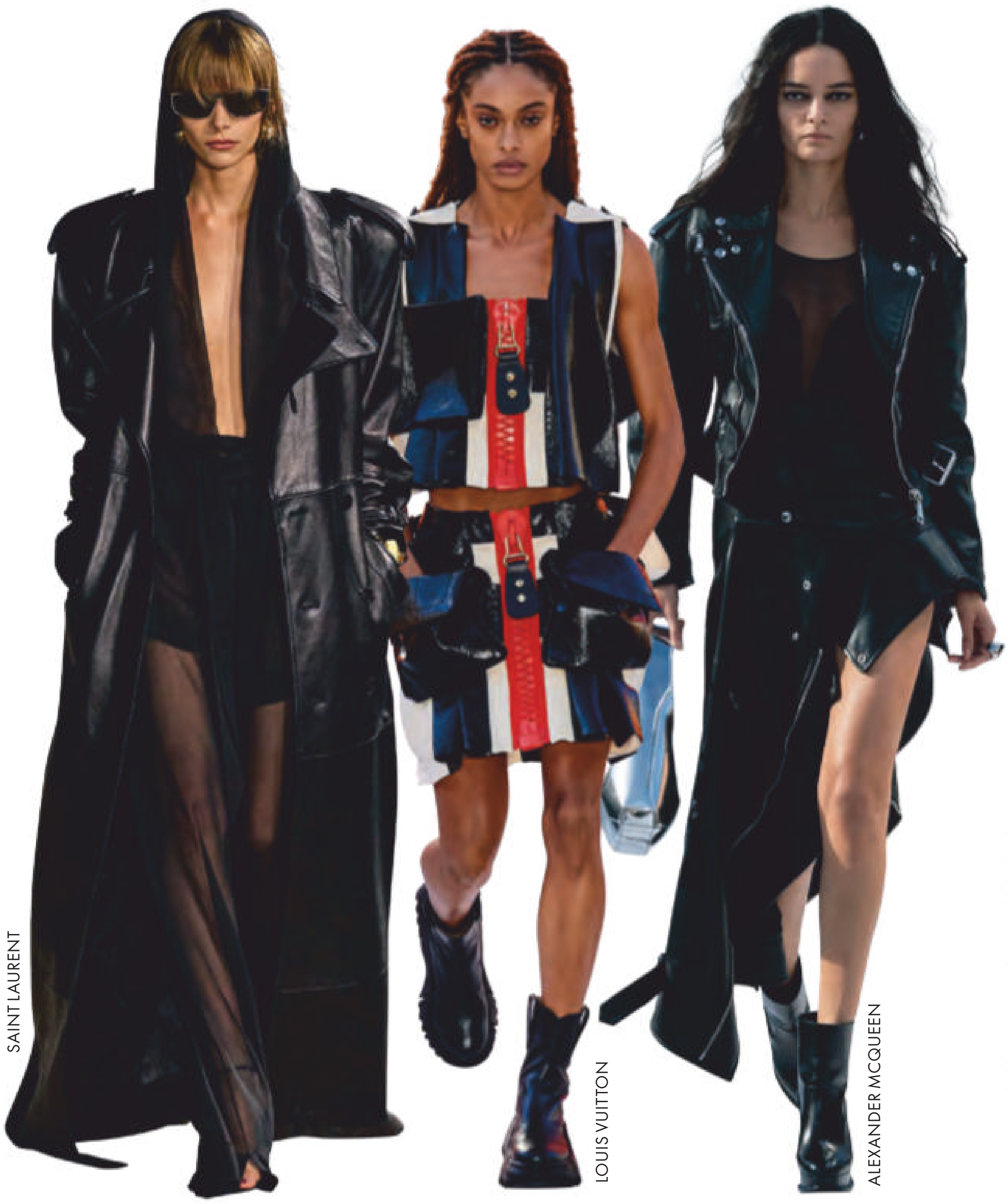

VETEMENTS
FENDI
DIESEL

BRIGHT SIDE

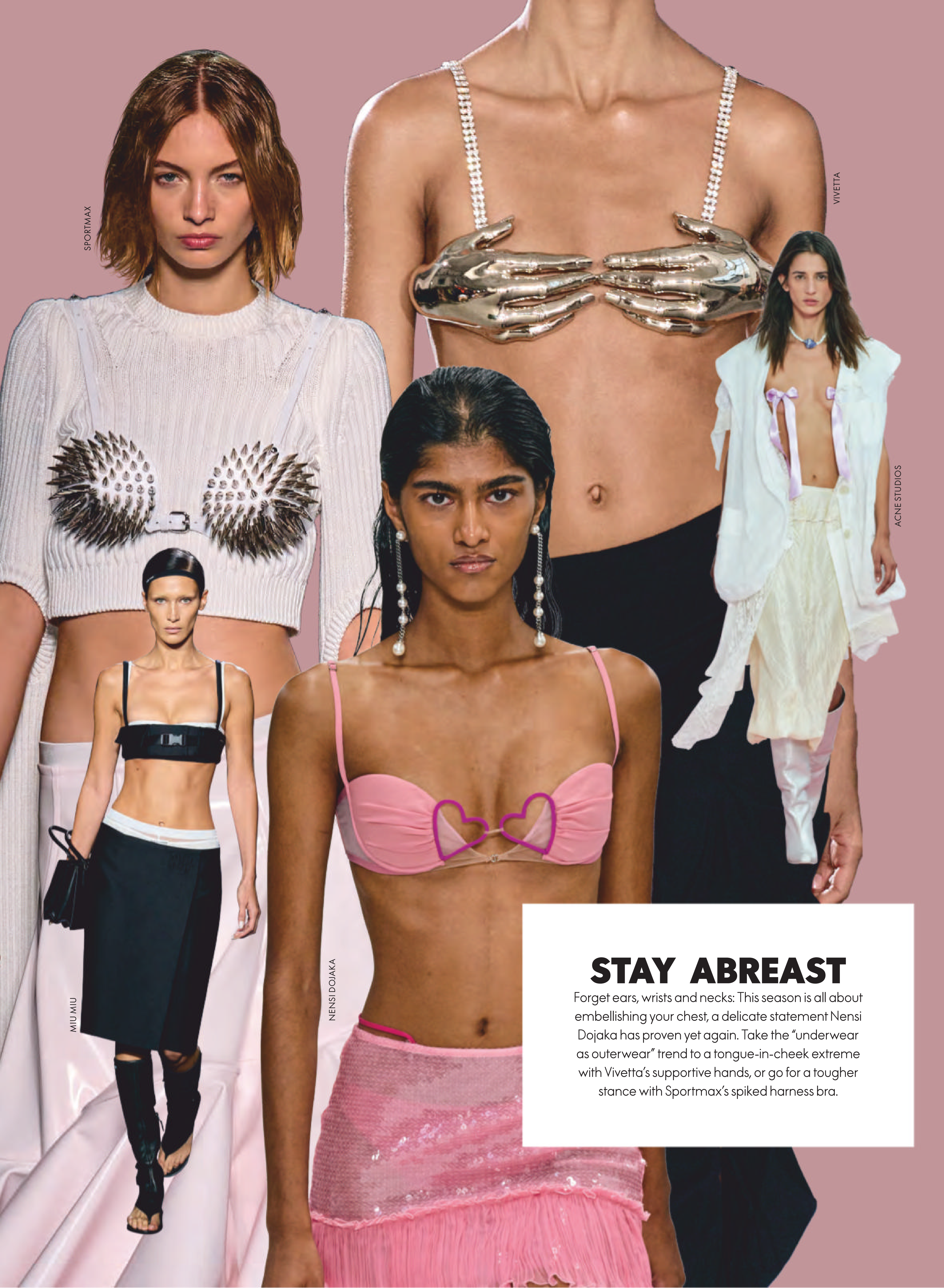
From lime green to hot pink to bright orange, electric hues continued to shine at Fendi, Balenciaga and Koché. A full monochromatic look, including matching accessories, offers maximum impact.

COOL RIDER

The new style muse? The all-black-everything leather-clad biker chick, as seen everywhere from Versace to Gucci to Saint Laurent. Just add heels and a great pair of sunglasses to complete the look.


SAINT LAURENT
LOUIS VUITTON
ALEXANDER MCQUEEN

PHOTOGRAPHY. LAUNCHMETRICS SPOTLIGHT


SPORTMAX
VIVETTA
ACNE STUDIOS
MIU MIU
NENSI DOJAKA

STAY ABREAST

Forget ears, wrists and necks: This season is all about embellishing your chest, a delicate statement Nensi Dojaka has proven yet again. Take the "underwear as outerwear" trend to a tongue-in-cheek extreme with Vivetta's supportive hands, or go for a tougher stance with Sportmax's spiked harness bra.

ALL CLOTHING AND ACCESSORIES
(BOTTEGA VENETA)

TROPIC OF CANCER

BOTTEGA VENETA'S SPRING/SUMMER 2023 COLLECTION BRINGS TOGETHER SOFT, FLUID TEXTURES, DYNAMIC SILHOUETTES AND BRAIDED-LEATHER DETAILING FOR ATTENTION-GRABBING PIECES.

PHOTOGRAPHER KANE OCEAN **CREATIVE DIRECTOR AND STYLIST** OLIVIA LEBLANC

FOR DETAILS, SEE SHOPPING GUIDE.
MODEL, ANEKEN ZALDIVAR; HAIRSTYLIST AND MAKEUP ARTIST, ISRA QUIROZ; EDITORIAL PRODUCER, PÉNÉLOPE LEMAY; LOCAL PRODUCER, SARAHÍ CARILLO; PHOTOGRAPHER'S ASSISTANTS, RAPHAËL NIKIEMA AND JUAN RICARDO ALVAREZ DIAZ; STYLIST'S ASSISTANT, EDITH SEVIGNY-MARTEL; PRODUCTION ASSISTANT, JORGE ZAVALA SOTRESS

TOP AND PLEATED MINISKIRT (DAVID KOMA), DRESS (CHLOÉ), JACKET WITH HOOD (LEVI'S), SKIRT WITH PATCHES (MAIN NUÉ) AND HEART-SHAPED EARRING, SMALL EARRING AND RINGS (ARTO)

TRUE BLUE

WITH CREATIVE CUTS AND STRIKING FEATURES, DENIM HAS NEVER BEEN MORE UNPREDICTABLE—OR EXCITING.

PHOTOGRAPHER FRIDA MARKLUND
STYLIST SARAH JEMINEN

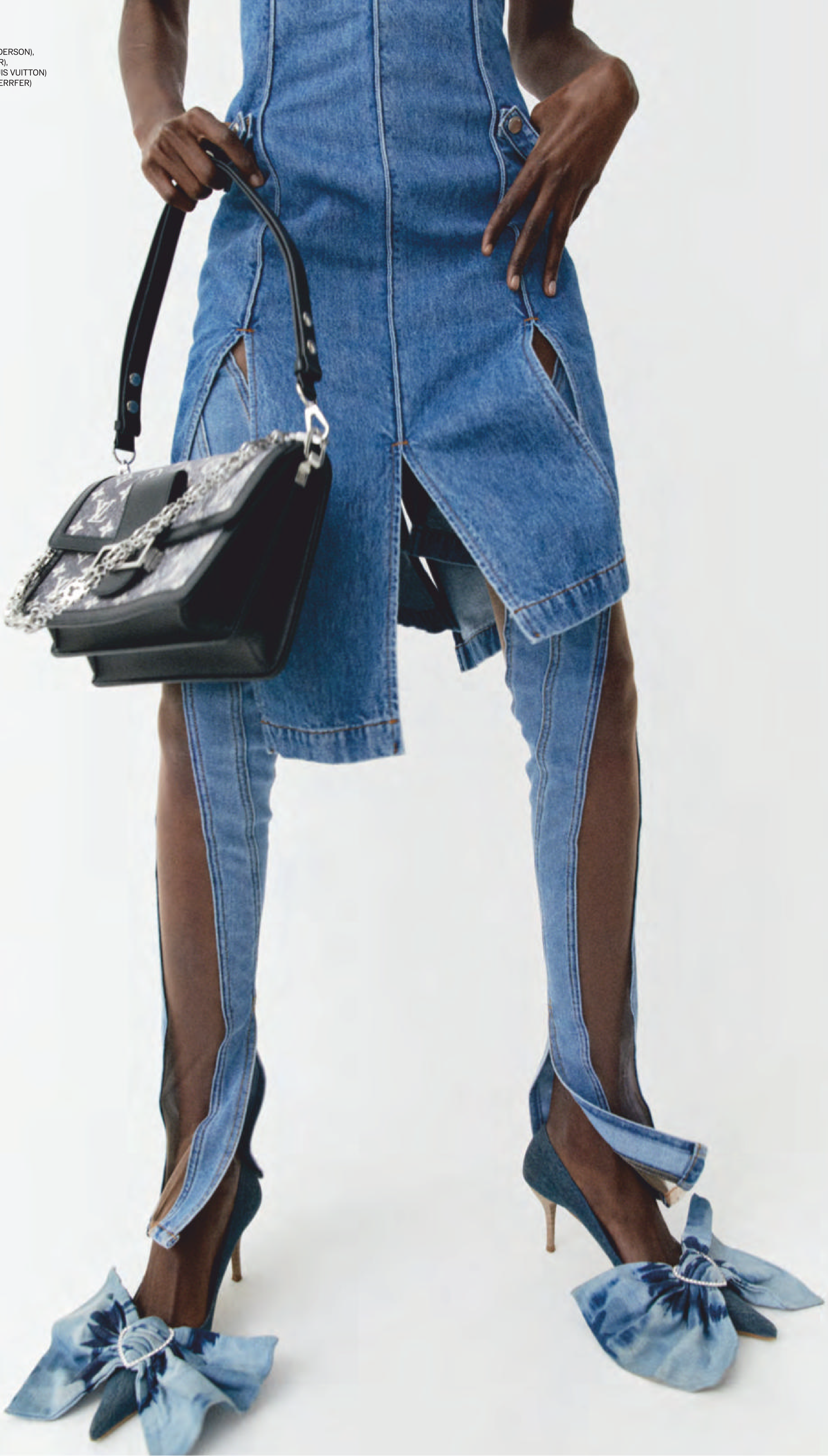
TOP AND CHAPS (OUR LEGACY), SKIRT (CALVIN KLEIN), JEANS AND SHOES (CELINE), EARRINGS (ARTO) AND NECKLACE (ACNE STUDIOS)

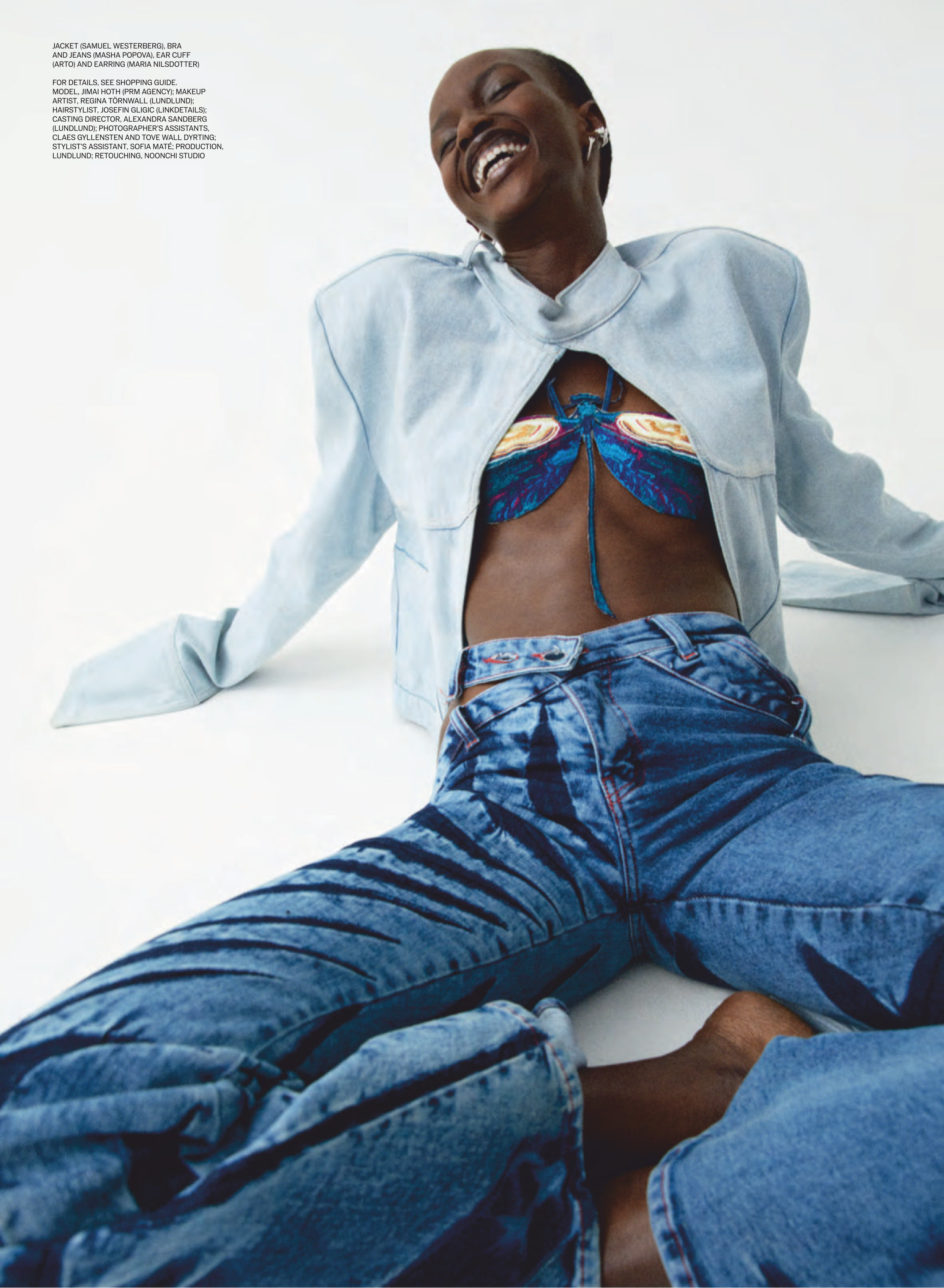
DENIM DRESS (ACNE STUDIOS), SHOES (MERRFER), HEART-SHAPED EARRING, SMALL EARRING AND RING (ARTO), BRACELET (TIFFANY & CO.), RING WITH RIVET DETAILS (CARTIER) AND RING (MARIA NILSDOTTER)

JEANS WORN ON HEAD (MAIN NUÉ)
AND DRESS (ISABEL MARANT)

DENIM SUIT (ANNAKIKI), SILVER EARRINGS WITH LINKS (TIFFANY & CO.), EAR CUFF (ARTO) AND NECKLACE (SAINT LAURENT)

DRESS (J.W.ANDERSON),
JEANS (MUGLER),
HANDBAG (LOUIS VUITTON)
AND SHOES (MERRFER)





JACKET (SAMUEL WESTERBERG), BRA AND JEANS (MASHA POPOVA), EAR CUFF (ARTO) AND EARRING (MARIA NILSDOTTER)

FOR DETAILS, SEE SHOPPING GUIDE. MODEL, JIMAI HOTH (PRM AGENCY); MAKEUP ARTIST, REGINA TÖRNWALL (LUNDLUND); HAIRSTYLIST, JOSEFIN GLIGIC (LINKDETAILS); CASTING DIRECTOR, ALEXANDRA SANDBERG (LUNDLUND); PHOTOGRAPHER'S ASSISTANTS, CLAES GYLLENSTEN AND TOVE WALL DYRTING; STYLIST'S ASSISTANT, SOFIA MATÉ; PRODUCTION, LUNDLUND; RETOUCHING, NOONCHI STUDIO

PARADISE FOUND

Tucked away in Riviera Nayarit, where Mexican coastal rainforest meets the Pacific Ocean, you'll find the ultra-luxe One&Only Mandarina resort—a secluded oasis atop an ancient verdant volcano.

By MÉLANIE ROY

ALL THE ROOMS AT THE ONE&ONLY MANDARINA RESORT COME WITH A PRIVATE INFINITY POOL.

PHOTOGRAPHY, COURTESY OF ONE&ONLY MANDARINA

AS THE DOOR OF THE MINIVAN OPENS, my arrival is met with the strike of a gong—and its nearly deafening vibrational aftermath. I only left Puerto Vallarta, on Mexico's Pacific coast, an hour ago, and the city already feels like a distant memory. As I travelled along winding roads peppered with mom-and-pop markets and banana plantations, urban development yielded to flora that was as lush as it was dense—the deep green you'd expect from a tropical forest. It was hard not to feel like I was on some sort of expedition. But when I crossed the threshold of the One&Only Mandarina resort, the drastic change of scenery acted as a natural tranquilizer, immediately assuaging my busy mind, and I felt my shoulders drop back and relax.

Right hand to his heart (a distinctively warm greeting that's so common you can't help but adopt it yourself), my assigned host and guardian of my well-being throughout my stay invites me aboard a golf cart for a ride to my personal retreat. This resort features all kinds of luxury accommodations—some woven into the rainforest canopy and others nestled into the emerald cliffside—each with its own infinity pool. I'm lucky enough to be staying in one of the tree houses, which have floor-to-ceiling windows and exist in a harmonious state with the ambient raw nature that renders them nearly invisible from the coast. Perfect for two people, these top-notch dwellings are designed to offer guests the utmost in serenity. Mine offers commanding views of the shimmering Pacific Ocean, while others look out onto the majestic Sierra de Vallejo mountain range.

After a private tour, my host gathers me and some other guests for a ritual in which a bundle of dried herbs is burned to cleanse the grounds and shift us into vacation mode. This ceremony and many other wonderful little details over the next few days are ways to acknowledge that the hotel and its guests are on Huichol (or Wixárika) territory, home to the Indigenous people of Mexico's Nayarit region. While everyone in attendance is captivated by the fragrant smoke billowing from the burning bundle (sage, palo santo and eucalyptus), an abrupt sound disturbs our focus. Between the bushes, we spot the multicoloured furry tail of a *tejón*, or coati, then two tails, then three. These friendly long-nosed little raccoon-like animals are at ease here. They don't bite, but they are quite mischievous. (I make a mental note to be on alert during tomorrow's outdoor breakfast!)

The upmarket One&Only resort brand operates two hotels in Mexico—the other one, Palmilla, is in Los Cabos, at the southernmost point of Baja California—and dozens more around the world. Mandarina opened in 2020, a time when the pandemic was raging and the global hotel industry was struggling. One year later, however, the gamble paid off, with Mandarina garnering all kinds of awards from big names in travel and design. And the honours are all well earned. ▸

Sprawling out over 33 hectares, the resort here is smack dab in the middle of one of Mexico's remaining coastal rainforests and on the site of a dormant volcano. Inside and out, all possible measures have been taken to enhance the wild, unspoiled beauty of the place—without compromising on sustainability or local consciousness. (Think materials, art, textiles and produce.)

Keen attention to detail has been given to common spaces, and each one is unique. So if the Mexican heat has you down and your private pool isn't enough to refresh and revive you, you've got options. If you're travelling as a family, the Alma pool is where it's at, while restaurant Carao's pool is adults only. Or catch the sea breeze and enjoy the gliding pelicans at the Jetty, a private white-sand beach bordered by a jetty whose comma shape is reminiscent of the ancient volcano's crater underfoot. Each of these places enjoys its own restaurant with Mexican cuisine made with fresh local ingredients. And come nightfall, it's time to dive into the culinary experience at Carao. Chef Enrique Olvera (whose Mexico City restaurant Pujol ranks among the best in the world) crafted the menu here and then handed over the reins to one of his proteges, Jesús Durón. I won't soon forget his daily catch covered with adobo sauce (peppers and spices), grilled and perfectly complemented by pineapple *al pastor*.

Taking advantage of the property's unique geography, One&Only Mandarina has a diverse offering of activities for land (mountain biking, horseback riding, zip-lining) and sea (surfing, fishing, whale watching). And then, of course, there's the spa. Set in a volcanic-rock garden flanked by ancient fig trees, it offers treatments inspired by the holistic medicine and traditional knowledge of Nayarit's *curanderos* (healers). One in particular catches my attention: the cleansing ceremony, in which a shaman envelops you in a cloud of copal-incense smoke as you enjoy a reinvigorating massage with scented oils (all Tata Harper products). For 90 minutes, I feel like I'm floating—as light as a feather in mind and body. Months after I returned to Canadian soil, thinking back on this spa ritual and so many other experiences in Riviera Nayarit seems to reactivate the healing they provided. And every time I do, I surprise myself by touching my right hand to my heart in total gratitude. ■

THE TEMAZCAL, A SWEAT LODGE INSPIRED BY INDIGENOUS MEXICAN CULTURES, SITS IN THE HEART OF THE SPA.

A VIEW FROM A ROOM THAT BOASTS INDOOR/OUTDOOR LIVING

ONE&ONLY MANDARINA MUSTS

HIKING LA ABUELA

Abuela means "grandmother" in Spanish. In Riviera Nayarit, it also refers to a particular giant white fig tree that's 500 years old and marks the trailhead for guided hikes that give you a chance to do some forest bathing surrounded by the region's mind-blowing biodiversity.

TEMPTING LOCAL SPIRITS

Everyone knows a little something about tequila and mezcal, but are you familiar with sotol, raicilla or pulque? Nayarit is where these rousing local spirits are made, and you can take a master class on their distillation and nuances with one of the resort's mixologists as your tasting guide.

SOUL RESET

Riding the spiritual-but-not-religious wave, One&Only Mandarina offers activities that harness both the fun and magic of astrology and tarot. Its Awakening Journey, which consists of deep-breathing exercises followed by an astrological-chart-reading session, is an enlightening experience.

PHOTOGRAPHY, COURTESY OF ONE&ONLY MANDARINA

ARNE JACOBSEN CHAIRS AT DESIGNMUSEUM DENMARK

DENMARK *by* DESIGN

Copenhagen is a showcase for Scandi-chic style.

By EVE THOMAS

PHOTOGRAPHY, PERNILLE KLEMP

SCANDINAVIANS DON'T COMPROMISE WHEN IT COMES TO STYLE. They believe that if something is worth doing—whether it's designing a dress or plating a meal—it's worth doing right, and the result is beautiful, intentional and timeless (though perhaps not always cheap—but then most Scandinavians are happy to get what they pay for). And it's all proudly on display around Copenhagen. We hit the Danish capital for the global launch of Swedish luxury-electric-vehicle brand Polestar's first SUV—itself an ode to the marriage of form and function—and navigated the city's famously orderly streets—with their strictly designated lanes for drivers, cyclists and pedestrians—to seek out the best in Scandinavian and Danish design. ➤

VILLA COPENHAGEN

EAT

MEILLE The impact of world-renowned restaurant Noma continues to be felt throughout the country, in both cooking style and Michelin stars. A quintessentially Danish dining experience can be had at jewel-size spot Meille, where fermented vegetables, fresh seafood and local meats come together in a way that's experimental without being pretentious (think preserved wild mushrooms, cauliflower foam and powdered cloudberries) and are presented on handcrafted ceramics. On a budget? Try the three-course lunch menu. Splashing out? Add the caviar option and a five-course wine pairing. restaurantmeille.dk

SOHO HOUSE COPENHAGEN Soho House members (and their lucky guests) can check out one of the club's newest global properties—its first in Scandinavia. Occupying a former customs house and ferry terminal, Soho House Copenhagen boasts a spacious waterfront terrace as well as an outpost of Venetian restaurant Cecconi's, which serves Northern Italian-inspired dishes made with Scandi ingredients, like wood-fired langoustines and northern shrimps with aioli. There's also a fantastic Dark and Stormy with a twist: aquavit! Interiors are a playful nod to the world-famous facades of nearby Nyhavn, and the art collection showcases works from 38 artists born, based or trained in Denmark. In typical Soho House style, artworks err on the side of provocative, with standout pieces from Elmgreen & Dragset and Fryd Frydendahl. sohohouse.com

STAY

VILLA COPENHAGEN Opened in 2020 across the street from Central Station, Villa Copenhagen—in a five-storey century-old neo-baroque building that used to house the Danish post office—is a hub for tourists and locals alike. This is thanks, in large part, to its buzzing light-filled courtyard (designed by Shamballa Jewels interior designer Olga Krukovskaya), elegant T37 bar and lauded Kontrast restaurant. Rooms are serene and ooze *hygge* with their muted colours, linen headboards and furniture by Danish design stars like Ole Wanscher and Nanna Ditzel (as well as Skog toiletries, which will leave you smelling like a Swedish forest in the very best way). The ridiculously Instagrammable lap pool is bookable by the hour and heated by the hotel's energy runoff, plus you'll find—what else?—a private sauna at one end. Even the staff uniforms, co-created with eco-conscious Copenhagen design studio Sur Le Chemin, are covetable. villacopenhagen.com

SOHO HOUSE COPENHAGEN

POLESTAR 3

GETTING AROUND

POLESTAR 3 When you step inside a sleek Polestar 3, the Swedish luxury-EV company's first SUV, you're encouraged to read the fine print—literally. Sustainability declarations are printed on the seats (and note the CO_2 footprint of the materials used). They're only one small part of a larger mission to prioritize transparency and the environment without sacrificing style. Another part is replacing PVC with "bio-attributed" MicroTech upholstery (made using coniferous-tree-pulping by-products) as well as using traceable wool and leather from Bridge of Weir, a Scottish company with strict animal-welfare standards and a commitment to reducing carbon emissions. Polestar also uses blockchain technology to trace materials in the supply chain, like mica and nickel, registering carbon emissions at every stage, from the mines to the production line. The company's ultimate goal is for the production of its cars to be completely climate-neutral, which it hopes to achieve through its Polestar 0 Project.

Other typically Scandinavian touches are all worked seamlessly into the design: air purifiers, next-level speakers and sensors that warn when a bag or bassinet has been left in the back seat. As CEO Thomas Ingenlath noted at the global launch, SUVs currently get a bit of a bad rap (especially in parts of Europe) when it comes to fuel usage and even aggressive design. "We wanted to keep the good, get rid of the bad and reinvent the SUV for the electric age," he said. polestar.com

DO

DESIGNMUSEUM DENMARK You'll know when you're close to this must-see museum. As you approach the grand rococo-style building, once an 18th-century hospital, the shop windows on either side of the street start to fill with incredible antiques and modern furniture, no doubt catering to visitors enamoured with Scandinavian decor. The museum itself, which recently underwent a two-year renovation and reopened in 2022, is a crash course in both Danish creators through the ages and those currently experimenting with industrial design, fashion and furniture-making—especially through the lens of social justice and environmental issues. (A recent exhibit showed biodegradable potato-starch urns and dishes made from Noma's discarded seashells.) Once you've had your fill of Denmark's design royalty—including Arne Jacobsen, Verner Panton and Hans J. Wegner—be sure to have a coffee and *kanelsnegle* (cinnamon bun) in the courtyard garden, then check out the predictably stylish gift shop for graphic totes and Thora Finnsdóttir ceramics. designmuseum.dk

SHOP

CURATED COPENHAGEN Sisters Mille and Rikke Israelsen run this online shop, which is full of rare posters and prints, and they also have 100-plus works on display IRL at Framing People, a picture-frame workshop in the Nørrebro neighbourhood. Many of the vintage posters are from museum exhibitions—such as Anni Albers at Josef Albers Museum and Shichiro Enjoji at Galería Trece—which makes for a dizzying international mix of fonts, languages and artistic styles. Prints are eminently collectible—signed and numbered pieces by Danish artists Charlotte Hanmann and Hans Berg were spotted recently. Original drawings and paintings can also be bought (and framed), although there's no guarantee of what will be in stock when you visit. But isn't that half the fun? curatedcopenhagen.com

ILLUM No matter what's in style in the rest of the world, Danes seem to maintain a silently-agreed-upon uniform: functional workwear in natural fabrics and endlessly interchangeable earth tones. Stroll along Strøget, the city's dedicated pedestrian shopping street (and one of the longest pedestrian streets in Europe), to spot both devastatingly stylish Danes and the brands that clothe them, from international luxury labels to Scandinavian chains to niche boutiques. Stop into Illum department store to check out a food court with aerial views of the city and a Muji shop stocked with Danish goodies like tinned fish and local gin. There's also a mix of international and Danish brands—including Marlene Juhl Jørgensen jewellery, Hanne Bloch swimwear and Tromborg cosmetics—in every department. (Also good to know: Non-EU residents can get their tax-free refunds right at the store.) illum.dk ■

Boucher
FLOWER MARKET
SERA
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CURATED COPENHAGEN

PHOTOGRAPHY, COURTESY OF VILLA COPENHAGEN, SOHO HOUSE COPENHAGEN, POLESTAR & CURATED COPENHAGEN

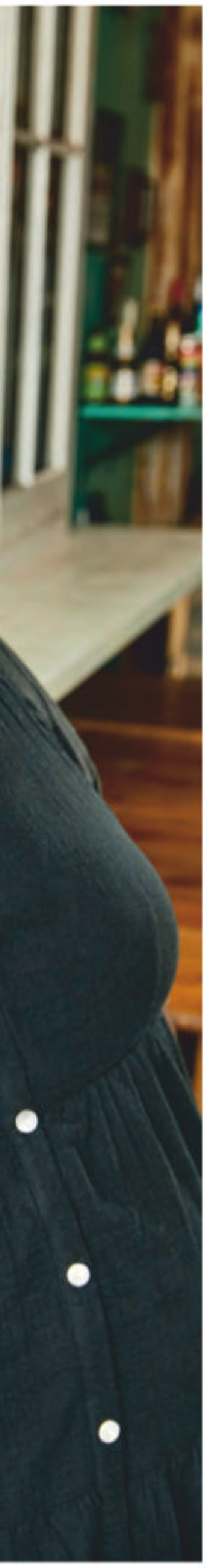
A LONG TIME COMING

After years of rejection, food writer **ILLYANNA MAISONET** is finally a published cookbook author—and deservedly so.

By AMAN DOSANJ

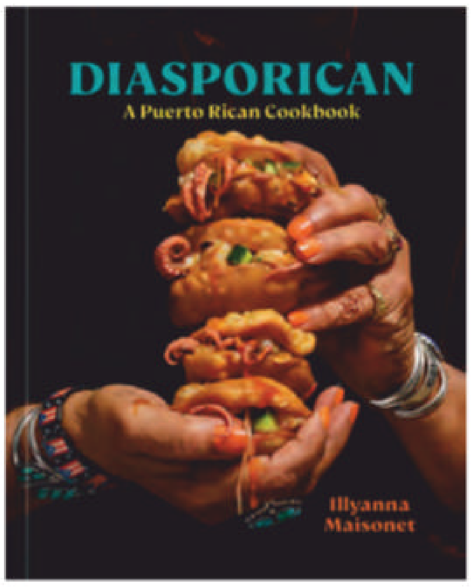
WHEN YOU'RE A THIRD-CULTURE kid born in diaspora (away from your parents' birthplace), it's almost like you live a double life. While juggling the burden of assimilation, the internal conflicts that come with generational trauma and parental pressures that never quite seem to fade, you're operating in a holding zone that feels like it's neither here nor there. Throw in the lack of visible role models and honest mainstream-media representation and it's easy to grow up thinking that your experiences are singular. It is only in the wake of the Black Lives Matter movement, George Floyd's brutal killing in 2020 and the ensuing events that things have started to shift. Now, with the surge of memoir-driven third-culture cookbooks by authors of colour, children of immigrants are discovering that maybe we weren't as alone in this as we thought. But that's not to say that navigating the publishing world—and trying to get her debut book, *Diasporican: A Puerto Rican Cookbook*, published—has been easy for California-born food writer Illyanna Maisonet. After a six-year marathon, the book was released last October. "When I would reach out to [agents and publishers], they would all pretty much say the same two things," says Maisonet. "I didn't have a platform—meaning I had a small social-media following—and there wasn't a market for [my book]."

PHOTOGRAPHY, GABRIELA HASBUN



Throughout her career, Maisonet has spent countless hours documenting family recipes, tracing Puerto Rico’s complicated colonial past (which led to an industrialized food system that’s heavily reliant on U.S. imports) and preserving fading food traditions for the 5.5 million Puerto Ricans living stateside. After completing a culinary program at American River College in Sacramento, Calif., Maisonet hosted a string of sold-out Puerto Rican pop-ups and private dinners around San Francisco’s Bay Area. Switching gears, she started writing a column for the *San Francisco Chronicle* in 2017, which made her the first Puerto Rican columnist in the U.S. and led to her winning an International Association of Culinary Professionals award for narrative food writing shortly after. Yet none of that seemed to matter to major publishers—until food media faced a long-overdue racial reckoning. “Just knowing that a book like mine didn’t exist made me feel like I shouldn’t have to self-publish,” she recalls. “I’ve been pretty vocal about 2020 being the reason my book finally got published. I’m not sure whether or not it was a coincidence, but June 2020 is literally when I got my book offer.”

As alluded to by its title, *Diasporican* isn’t strictly a Puerto Rican cookbook, and it is more than lists of ingredients sprawled across its pages. Layered into the recipes are snippets of the Taíno, Spanish and African histories that have informed the island’s global cuisine. You’ll find some “greatest hits,” like Arroz Con Gandules (a comforting rice dish made with tender chunks of braised pork and pigeon peas and spiced with Maisonet’s own all-purpose *sazón*), and see how her family recipes, including Pasteles (traditional tamale-like dumplings that are usually wrapped in banana leaves), morphed out of necessity following their West Coast move. “Puerto Rican food represents [components of] a lot of different cultures,” she says. “I feel a lot more people will identify with the book than the publishing industry might have thought.”

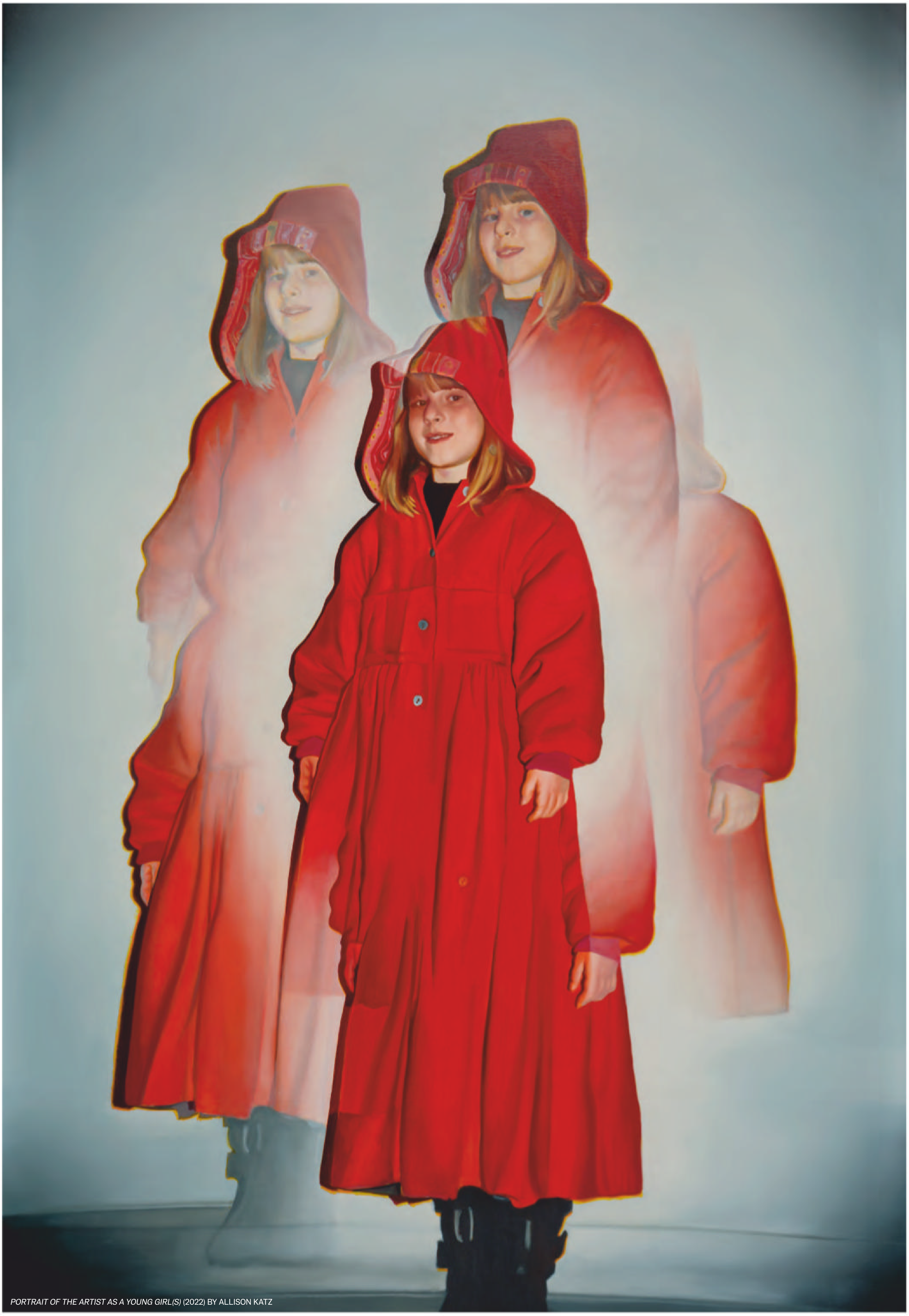


ON THE POWER OF COMMUNITY SUPPORT “[Having a] community—especially my social-media following—is fucking huge because they’re literally the reason I’m here. They’re the ones [who] have sustained me emotionally; they’re the ones [who] have supported me financially more than any brand or company in the industry has.”

ON HER TRIED-AND-TRUE DISHES “My favourite from the book is my mom’s Mushroom Chicken. It’s her version of a special-occasion dish [and] probably one of the longer recipes she makes. But the one I cook most often—I just made it yesterday—is Carne Guisada. But I make it with chicken, so it’s Pollo Guisado, a braised-chicken dish. You’re basically [making] three recipes: You have to make the *sofrito*, then the braised chicken and then white rice. I mean, you don’t have to eat it with white rice, but what monster doesn’t eat it with white rice?”

ON A LACK OF PROGRESS “I don’t put too much emphasis on [hoping] for anything because [my hopes] are a lot to ask for considering where [the industry is] right now. Considering [I have a published] book out, I [thought] brands and other publications would be approaching me to work with them and be willing to compensate me [for that work], and they’re not. They’re still doing the same shit that they were doing in 2020, as if [nothing] has happened. It’s like a gaslighting situation. You never know what it is—whether it’s the work or you. And as I’m known for being very vocal and outspoken, I especially never know if it’s me.”

ON PRESERVING FOODWAYS IN DIASPORA “I’ve tried to get Puerto Ricans [on the island] to stop saying ‘That’s not how this is done’ because not everybody [on the island] does it the same way. What people need to start saying is ‘This is how my family does it.’ Especially with the diaspora—the farther away you get, people are going to start using different products, but the end result still looks the same and tastes the same. So how are you going to knock somebody for literally trying to adapt due to economic necessity or geographic necessity as they desperately try to hold on to this culture—your culture—to ensure that it stays alive?” ■



PORTRAIT OF THE ARTIST AS A YOUNG GIRL(S) (2022) BY ALLISON KATZ

PHOTOGRAPHY: EVA HERZOG (*PORTRAIT OF THE ARTIST AS A YOUNG GIRL(S)* (2022) BY ALLISON KATZ, OIL ON LINEN, 230 X 150 CM), COURTESY OF ALLISON KATZ/HAUSER & WIRTH, AND DAMIAN GRIFFITHS (*DRY GOODS* (2022) BY ALLISON KATZ, OIL ON CANVAS, 160 X 145 CM), COURTESY OF ALLISON KATZ/HAUSER & WIRTH

COMPLEX STROKES

Canadian painter **ALLISON KATZ** is quietly making her mark on the international art world.

By JOANNA FOX

ALLISON KATZ HAS ALWAYS BEEN drawn to the performative. Growing up, she wanted to be an actor, but because of a series of operations on her right arm that began when she was 11 and lasted into her late teens, she spent a lot of time convalescing on her own and was forced to channel her creative energy into a more protracted form of engagement: drawing and, eventually, painting. "I had to retreat into my inner life, which actually suited me quite well," says Katz. "I didn't feel so public-facing anymore, but it wasn't through my own intentions, so I had to grapple with that and the [worry about the fact] that the arm that was fragile and scarred was also the one I used to make artwork, [which was what] connected me back to the world. So it all got mixed up, this sense of an alternative persona or a hidden performance in my painting, which I then carried with me into my work... I don't know. There's a misty origin story in there somewhere."

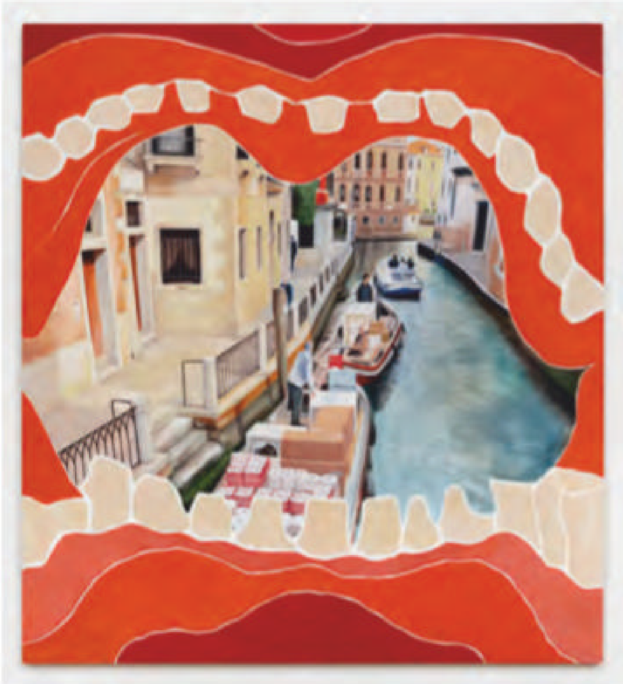
These days, there's no doubt that the Montreal-born artist, who's now based in London, England, is crystal clear about her career. Last year alone, Katz was part of a curated group show, *The Milk of Dreams*, at the Venice Biennale; one of her paintings, *Portrait of the Artist as a Young Girl(s)*, was acquired by London's Tate Modern gallery; and it was announced that Hauser & Wirth—arguably the world's top gallery, with locations in the U.S., the U.K., Switzerland, Spain, Monaco and Hong Kong—is now representing her. This new partnership joins her pre-existing relationships with galleries in Shanghai (Antenna Space), Milan (Gió Marconi) and Brussels (Dépendance).

The 42-year-old has had solo exhibitions at the MIT List Visual Arts Center in Massachusetts, Ontario's Oakville Galleries, the U.K.'s Nottingham Contemporary and London's Camden Art Centre. *Artery*, the show presented at the latter two galleries, inspired a book, *Allison Katz: Artery*, which will be released on April 11 and, according to Katz, "situates itself somewhere between a monograph, an exhibition catalogue and an artist's book." Right now, she is preparing for her first solo exhibition with Hauser & Wirth at its West Hollywood, L.A., gallery space, slated for later on this year.

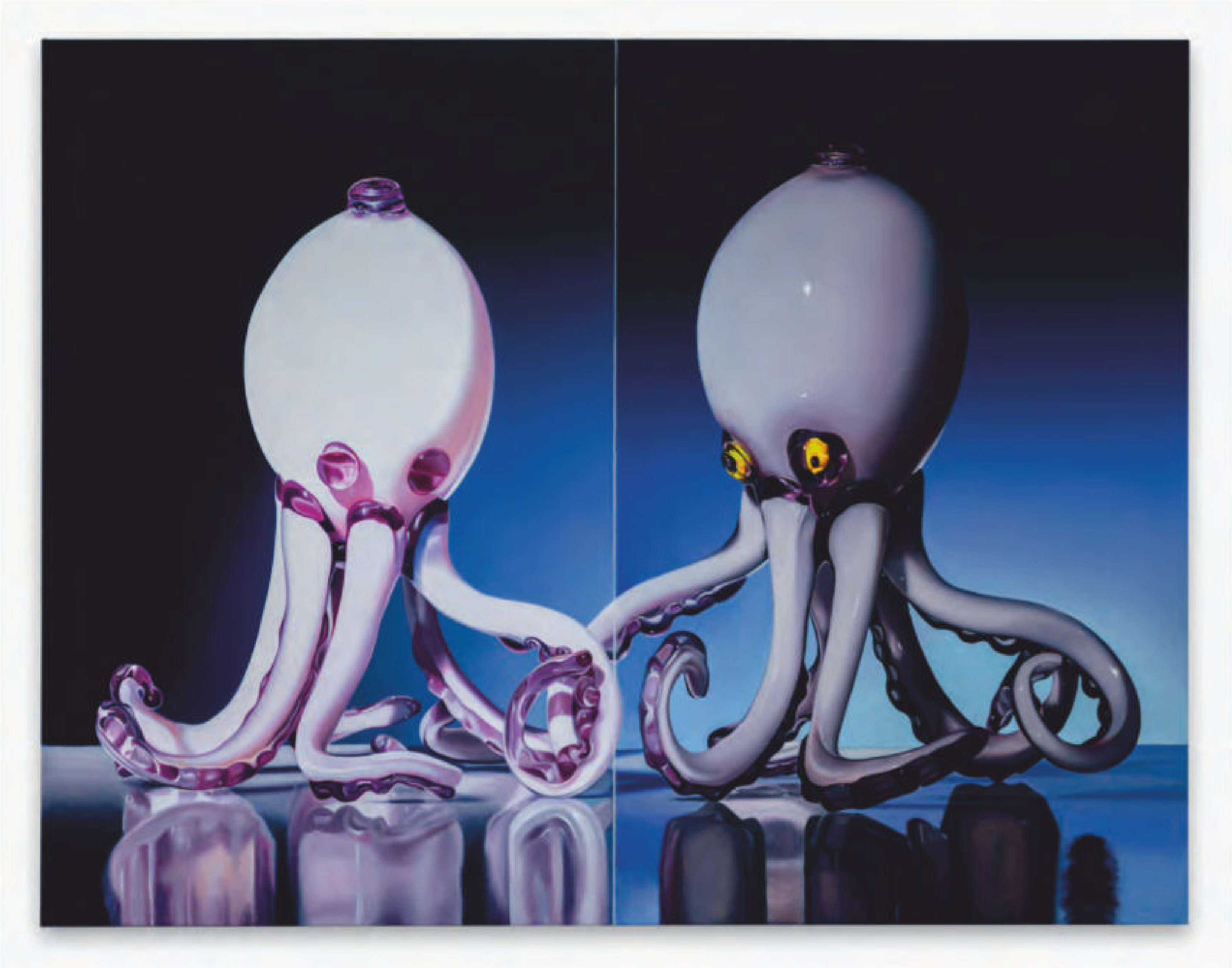
But Katz's career didn't blow up overnight. She has been hard at work for the past two decades, quietly making her mark as part of a new generation of painters who are elevating the art form in interesting ways—and turning heads along the way.

In the late 1990s, when Katz was a teenager growing up in Montreal, she took a month-long summer painting class in New York City and stayed in a dorm for the duration. "It was so overwhelming," says Katz of the coming-of-age trip. "It was an assault [on all my senses], but it also set this connection between risk and painting [and between] the city and some sort of discomfort zone. There was this conventional structure—we were going to class every day to oil-paint—but most kids were not taking that seriously, [whereas] I was extremely gripped by the painting part and less so by the partying part. It was such an intense but liberating month. That was maybe [my] first encounter with the things [that] painting can do."

While completing her bachelor's degree in fine arts at Concordia University in the early aughts, Katz would model for a mentor of hers, artist Susannah Phillips. "She comes from a lineage of artists, and she taught me so much about how to see and what to look at, and I felt really blessed that I had this whole other education alongside school," says Katz. "I understood early on that [an art practice is] self-directed—you've got to find mentors and you've got to find models. And in posing for someone else's painting, I found myself on both sides of the canvas. I thought that was a really strange role as a woman: You are being looked at, but [this gaze] is also something that you are trying to question as an artist. At the same time, the gaze on me was another woman's, so it felt like I was engaging in something outside of the historical norm." ➤



DRY GOODS (2022) BY ALLISON KATZ



MILK GLASS (2022) BY ALLISON KATZ

Katz's painting style makes the viewer think—things are not quite what they seem. Her diverse imagery includes cocks (the bird) and cabbages, open toothy mouths, fairies, elevators, noses and waterways, and she creates layers and depth in her pieces, both literally and metaphorically. "Painting can be a heavy medium—mentally, traditionally and culturally speaking," she says. "So [finding] a way to lighten it and see [other] sides of it, [which means] sometimes using both sides of the wall in an exhibition set-up, is very generative [for me]. It reminds me of being both the painting and the painter and [having] that freedom to look behind something."

How the viewer sees Katz's pieces—how she presents them in a particular space—is part of her carefully-thought-out process. To her, the initial encounter with a piece is crucial . "How you first see it or what you see it [in context] with is the kind of thing I can play with and control temporarily," she says. "To me, the exhibition is essential to finishing the painting—and almost to making the next painting. The way you turn a page in a magazine, that idea of rhythm and sequence—I believe [that's] happening in a space. What you see first and what sorts of views in a room you chance upon have been very carefully thought about."

With her work, Katz is trying to change how we think about painting as a medium as well. She explains that in other art mediums, we accept a certain amount of education or literature around whatever piece we're looking at, yet with painting, there's a current resistance to going beyond what's in plain sight on the canvas. "Previously, painting was always dependent on interpretation, so [with my work], I feel like I have this relationship with some of the things that painting does so well, like coding, disguising, camouflaging, the slow reveal—[creating an] image [that isn't] what it appears to be," says Katz. "There's this idea that with painting, [interpretation is] not what you do anymore, but I believe [the opposite]."

For now, she's taking everything in her stride, including her new representation and her first show with the gallery. "Hauser & Wirth offers a way of looking at and thinking about art that is very nurturing to an artist of my generation," says Katz of the gallery, which also represents some of the world's top contemporary artists, including George Condo, Cindy Sherman and Rita Ackermann. "I joined the gallery because so many of the artists I admire are in its roster. The support, belief and vision [it offers are] unparalleled."

Despite the pressure of this competitive world and the creativity and energy involved in her medium, Katz seems more focused and productive than ever. She just wrapped up a three-month residency at Hauser & Wirth's Somerset, U.K., gallery, working in its barn studio and living in a small adjacent cottage. "It [was] a great way to spend the start of the year: in solitude, reflection and new surroundings as I prepared my next body of work," she says. Considering that Katz is at the forefront of contemporary painting, it will definitely be worth the wait. ■

PHOTOGRAPHY, EVA HERZOG (*MILK GLASS* (2022) BY ALLISON KATZ, OIL ON LINEN, 170 X 220 CM), COURTESY OF ALLISON KATZ/HAUSER & WIRTH

HOROSCOPE

APRIL 2023

ARIES

MARCH 21 – APRIL 19

This month, you learn to share your emotions and be okay with being seen in your most vulnerable state. Presenting yourself authentically involves expressing your truth, even if it's not always comfortable to do so. You develop the courage to show yourself in your true light.

By VANESSA DL

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TAURUS

APRIL 20 – MAY 20

Fresh out of hibernation, you need to air yourself out. Stroll in nature to the sound of your favourite music to reconnect your body with the Earth. Moments of solitude help you recover before the start of your season on April 20—which promises to be full of twists and turns.

GEMINI

MAY 21 – JUNE 20

You exude a friendliness that puts you in the good graces of the people you meet. Seize opportunities to deepen certain connections and introduce yourself to new circles. You have a lot of influence, so stay alert for opportunities to take the lead.

CANCER

JUNE 21 – JULY 22

April encourages you to take a risk to achieve the sense of professional accomplishment you've been after. Although you usually prefer to be in control before making a leap into the void, this time, a small dose of stress is all you need to get started.

LEO

JULY 23 – AUGUST 22

Do you feel like taking a trip on a whim? One thing is certain: A spontaneous decision can break the routine and help you chase away boredom. Your attempts to make things happen by exploring new horizons are not futile because being disoriented could force you to find new meaning in life.

VIRGO

AUGUST 23 – SEPTEMBER 22

Are you paying attention to your desires? Instinct overcomes reason this month and motivates you to act without thinking too much. Resist the temptation to control everything, and dare to follow your passionate impulses—even if you have no idea where they'll lead you.

LIBRA

SEPTEMBER 23 – OCTOBER 22

What does it mean to you to be courageous in your relationships? Whether it's expressing your needs clearly, opening your heart or showing more independence, it is by taking a bold step that you improve the quality of those connections.

SCORPIO

OCTOBER 23 – NOVEMBER 21

When life is generous to you, it makes you want to be generous to others. Altruistic actions help you feel useful and give meaning to your daily tasks. This month, your intention should be to figure out how to use your skills to serve those who will benefit from them.

SAGITTARIUS

NOVEMBER 22 – DECEMBER 21

Recognizing the importance of pleasure will help you regain your focus. What brings you joy? The answer to this question should rank at the top of your priorities. Channel your boundless energy into activities that reconnect you with your body and make you feel good about yourself.

CAPRICORN

DECEMBER 22 – JANUARY 19

This month, you find a clarity that helps you discern what is essential to your personal balance, and you have the bravery to proclaim it confidently. When at home or with family, set aside your responsibilities and express your needs with aplomb.

AQUARIUS

JANUARY 20 – FEBRUARY 18

There are times when it's better to wait patiently for answers to your questions, and there are times when it's better to seek them out. This month, the cosmos are telling you to roll up your sleeves and conquer what piques your curiosity. Think like a journalist: Follow the leads and diversify your sources.

PISCES

FEBRUARY 19 – MARCH 20

April will present you with multiple opportunities to develop your confidence and, more importantly, your talents. Accept challenges, turn your fears into positive energy and don't hesitate to use your personal resources. If you were thinking about asking for a pay raise, now is a great time to do it.■

ELLE SHOPPING GUIDE

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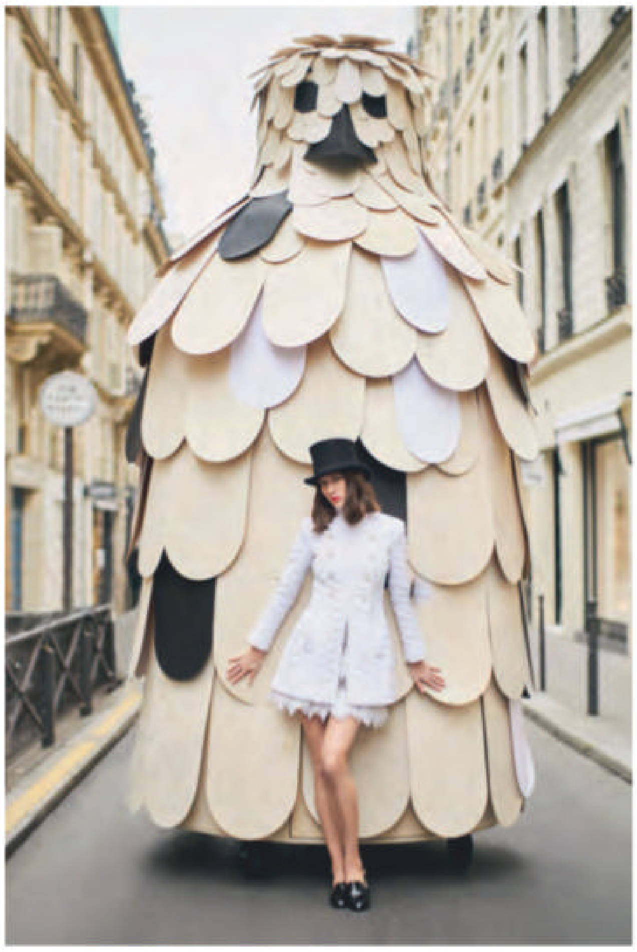

HAUTE PARADE

VIRGINIE VIARD has shown us once again that couture is the ultimate French delicacy. The **CHANEL** creative director took inspiration for the house's haute couture spring/summer 2023 show from Gabrielle "Coco" Chanel's Parisian apartment at 31 rue Cambon, where she once collected objects, sculptures and drawings of animals such as lions, kittens, rabbits, birds and camels. Our publisher, Sophie Banford, was invited to Paris earlier this year to witness first-hand the reinterpretation of Chanel's signature embroidery with this bestiary theme, along with artist Xavier Veilhan's larger-than-life scenography of animals crafted in wood, cardboard and paper for the runway models to strut between. Light-as-a-feather taffeta dresses paired with chic long white gloves, short tweed suits matched with top hats and coat dresses over lace-up boots were all part of Viard's majorette-inspired parade of luxury, which closed with a show-stopping bridal dress embroidered with swallows. ■

TEXT, ESTELLE GERVAIS; PHOTOGRAPHY, COURTESY OF CHANEL

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